THE ETUDE Music Magazine

October 1935

Price 25 Cents



In the Choosing of Christmas Cantatas

Presser's Examination Privileges Aid Greatly.

Any of the Cantatas here named will be sent for examination cheerfully (single copies only) or, if you prefer, tell us your needs, describing the make-up and ability of your choir and naming Christmas Cantage and have used, and we will cheerfully select and send by a a number of suitable Cantanas for examination with return privileges.

HERALDS OF PRAISE

THE WORLD'S TRUE LIGHT

IMMANUEL

THE MANGER and the STAR By R. M. Stults Price, 60c

By R. M. Stutts
A cantata which offers most pleasing opportunities for each soloist and contains
some exceptionally fine choral numbers.
Time, 40 minutes.

THE HOLY NIGHT By Lucien G. Chaffin Price, 60c It will not take much over 20 minutes to render this short but very effective cantata, which is suitable for a choir of any size, and effective even with a quartet.

THE HERALD ANGELS By R. M. Stults Price, 60c By R. M. Stults Price, 60c.
This favorite Christmas cantata uses for its theme the part taken by the angels before and at the time of the Saviour's birth. It makes a very impressive, but not difficult, 35-minute musical service.

THE LIGHT OF THE WORLD By Mrs. R. R. Forman Price, 60c By Mrs. R. R. Forman Price, oue The composer of this fine cantata is well known for her many successful piano pieces, songs, anthems and part songs. The same high standard prevails in this new work, which, while it is musicianly and dignified in character, is not difficult of rendition.

THE WONDROUS LIGHT

THE MANGER KING

By Alfred Wooler Price, 60c

Price, 60c

HOSANNA IN THE HIGHEST HOSANNA IN THE HIGHEST

By Affred Wooler Price, 60c Agree cases in which the joyous song the control of the featured in ampainfeast the charge and the featured in a magnificant charms number. There are also several fine time in the score of the feature of the featured o A new cantata in which the joyous song of the angels is featured in a magnificent chorus number. There are also several fine trios in the score.

THE KING COMETH Cantata for Mixed Voices

By R. M. Stults One of the best creations of this favorite composer of church music. With fine solos and inspirational choruses it nicely fills out a special musical service. By R. M. Stults This popular Christmas cantata lays special emphasis on the Kingship of our Lord. For a Christmas music service of three-quarters of an hour it is most acceptable. By Norwood Dale Price, 60c A fine Christmas canata, not at all difficult for the average choir to present, giving opportunities for a beautiful special Christmas musical service.

THE CHRIST CHILD

Price, 75c By C. B. Hawley One of the most highly esterned of all Christmas cantaras. A well-trained choir with proficient soloists, and a discriminating congengation always find it very satisfymm.

THE CHRISTMAS DAWN By Chas. Gilbert Spross Price, 75c By Chas. Gilbert Spross
With well-selected texts compiled in a fine
sequence and all given fitting musical settings, this cantata is not only a narrative
of the Christ Child but also is a beautiful
Christmas musical sermon. It takes 40
minutes to sing.

THE NEW BORN KING By Benjamin Loveland Price, 75c A cantata that makes a real Christmas service feature. All the soloists are given worth-while numbers. Any good choir will feel well repaid for working up this 40-minute cantata.

THE NATIVITY

A Church Oratorio By H. J. Stewart Price, \$1.00 Orchestra Parts May Be Rented Any large choir or choral society planning a special offering for the Chrismas season should give consideration to this remarkable oratorio.

THE BIRTHDAY OF THE KING By Norwood Dale Price, 60c

An attractive cantata telling the Christmas story in a most beautiful and effective setting. No unusual demands are made on the singers and all the music is pleasing. Time, 40 minutes. THE MANGER CHILD By William Baines Price, 60c
This is a very easy cantata, yet it is quite
impressive. There is opportunity for solo
and duet work. The choir of average
ability would find this a most enjoyable
contribution to the Christmas Service. Time,
about 30 misutes.

THE PROMISED CHILD

Price, 60c By R. M. Stults A good, short choral cantata for a mixed choir, requiring a little over a half bour or ender. It is enjoyably melodious, and there is grateful work for each solo voice.

By R. M. Stults Price, 60c PRINCE OF PEACE Adapted for the average choir. Solos and choruses well assorted tell the Christmas story in tuneful and well-written numbers.

By J. Truman Wolcott Price, 75c This is a satisfying feast for every soul that loves to be lifted by the story of the Incarnation with an inspiring presided storing.

THE WORD INCARNATE

By Alfred Wooter Price, 60c
A very desirable and satisfying Chismus cantats both as to text and music. Occupies around a half hour. Appropriate for the average volunteer choir.

Cantatas for Junior Choir or Choir of Women's Voices also obtainable

Ask for Free Folder Listing Selected Christmas Anthems, Solos, etc

THEODORE PRESSER CO.

1712 CHESTNUT STREET

PHILADELPHIA, PA.

KIND OF THE PROPERTY OF THE PR THE ETUDE MUSIC MAGAZINE Founded by Theodore Presser, 1883 "Music for Everybody"

OCTOBER, 1935 VOLUME LIII, No. 10

EDITORIAL AND ADVISORY STAFF

Dann Fisher

Clarence G. Hamilion
Jarob Kwalwasser
George E. Madely
Gorge E. Maddy
Guy M.C.
R. Maddy
Roy M. Wan Dyke Morgan
W. sten S. Nortenheim
D. Victor L. F. Robmann
Peter Blugh Reed
Frederick W. Wodell

Frederick W. Wodell
Rob Roy Peery, Music Critic
William M. Felton, Editor of Music Section of The Etude

CONTENTS

Etude Historical Musical Portrait Series	F
Etude Historical Musical Portrait Series	E
World of Music . 569	
Editorials R. Landau 571	- 1
The Amazing Charles Other Languments? . G. M. Stein 572	- 1
Should Plane Test ners Study Other P Goetschius 573	- {
The Lowered Second Swale-Step	-
NRC Music Appreciation Hour	а
The Most Amszing Romance in Musical History	
The Conint Dr Burney B. Gattondy of	а
The Most American Romance in Musical History T. B. Galloway 577 The Genial Dr. Burney 578 William Byrd in Fralse of Singing F. J. Black 579	а
William Byrd in Praise of Singing. F. J. Black 579 A Day in Radio City. P. H. Reed 580	а
A Day in Radio City P. H. Reed 580 Records a Radio P. A Musical Reading P. E. E. Hipsher 581 "La Bobb" A Musical Reading V. J. Grabel 583	
Records a Marshall Reading E. E. Hipsher 581	
"La Bohe — A Musical Reading. V. J. Grabel 283 Band and Orchestras. A. Kaulman 583	
Band and Orchestras. A. Kaufman 583 The Clarinet—Its Use and Care	
The Clarifiet—Its Use and Care	
Music Study Extension Course. (ASS Teachers Round Tshie High Lights in Plano Methods—Deppe. F. Leonard 586	
Teachers' Round Table Penns P Legaard 586	
High Lights in Pinno Methods Deppe	
High Lights in Piano Methods—Drept. 000 Fifty Years Ago This Month. 610	
Singer's Etude Hugg 610	
Studying for the Great Tone	
Fifty Years Ago This Month. 610 Singer's Etude	
The Singer's Health	
The Singer's Health	а
Organist's Etude	м
Organ Logato	
Organ Legsto II. 8. Fry 612 Small Organs in Modern Homes II. 8 Project 613	
Prest Stone of the Choir Direct T f. Brainera bis	-
Small Organs in Modern Hom First Steps of the Choir Direct. J. L. Brainerd 613 When I Survey the Wondrous Cross. W. H. Herndon 613 When I Survey the Wondrous Cross. W. H. S. Fru 614	a
When I Survey the Wondrous Cross	
Organ and Child Chould The a Musical Training, E. C. Cobb 615	
Why Every Child Should 12 to a Manual R. Braine 616	
"Klangforbe" R. Braine 616 Bresking Bridges	
Bresking Bridges	
Scales on the violoncello R Perron 617	
Study in Violin Tone P. Braine 618	
Violin Questions Answered W Gebriens 021	
Questions and Answers.	
Scales on the Violonceilo B. Perron 617 Study in Violin Tone R. Braine 618 Violin Questions Answeren K. W. Gehrkens 021 Questions and Answeren K. W. Gehrkens 021 Musical Books Reviewed P. W. Wodell 623	
Musical Books Reviewed. F. W. Wosell 623 Voice Questions and Answers. F. W. Wosell 623	
Improving Thumh Action A. M. Lingelbach 630	

Music

The Swan A. MacPadyer Satin Silppers G. Klemm	
	587
	583
High School Grand MarchC. W. Kers	50
Serenade CapriceL. V. Raai	50
Dublnushka	- 50
Prayer of the CrusadersE. Lehman	99

Master	Works							
Bir Gas	as Prophet.	nch Sult	е.	 :	: :		 	

Outstanding	Vocal as	nd Instru	mental i	Novelties		
In a Gar Love Div	den (Vocal	l)	athleen	T P Wes	tendorf 60	Ä
Nunset II	the Who k	se Garden	A Pleno	J. L.	Gaunor 60	į

Sway Daffodis (Four Hands) J. L. Gasnor 601 Sway Daffodis (Four Hands) A. R. Orerlede 602 Progressive Music for Orchestra The Camel Train ...

Delightful	Pieces	for	Junior	Etude	Readers	
Birdies'	Lullah	Y				L. Dunn 60
Cherry	Blooms				B	Cottoman or

Published monthly by THEODORE PRESSER CO., Philodelphia, Pu-Entered as second-class matter January 16, 1884, at the P. O. at Phila. Ps., under the Act of March 3, 1879, Capyright, 1935, by Theodore Present Co., for U. S. A. and Great Britain.

Nokokokokokokokokokokok







This series; which began in February, 1932, has included to date a total of 1980 celebrities. It will be continued alphabetically satil the eather history of music is adequately covered. Start making a collection now. Nothing like this law ever hitherto been issued. Enude readers desiring additional copies of this page and pages proviously published are referred to the directions for securing them in the Publisher's Notes Department.

























































































Copyright, 1935, by for U. S. A. and Great

Published Monthly THEODORE PRESSER CO. 1712 Chestnut Street PHILADELPHIA, PENNA

THE ETUDE

Music Magazine

A MONTHLY JOURNAL FOR TEACHERS, STUDENTS AND ALL LOVERS OF MUSIC

Vol. LIII No. 10 • OCTOBER, 1935

IAMES FRANCIS COOKE

Associate Editor FDWARD ELLSWORTH HIPSHER

Printed in the

The World of Music

Interesting and Important Items Gleaned in a Constant Watch on Happenings and Activities Pertaining to Things Musical Everywhere



Furtwängler conducting. Chancellor Hitler sat in the box which was occupied by Wagner's patron and friend, King Ludwig II, on that musically memorable night of June 10, 1865, when royalty and nobility were liberally sprinkled throughout the audience, and the Baroness Cosima von Bülow sat with Wagner, while her husband, Hans von Bülow, con-

THE BRITISH MUSIC SOCIETY of Wellington, New Zealand, celebrated, on May 8th, the two hundred and fiftieth anniversary of the hirth of the great musical triumvirate, Johann Sebastian Bach, George Frederick Handel and Alessandro Scarlatti, with a program devoted to their works.

AMERICAN COMPOSITIONS on the program for July 4th of the New Music So-ciety of the Royal Academy of Music of London were Variations for Piano, by Aaron Copland; "Suite for Oboe and Piano," by Walter Piston; and a "Suite for Solo Flute," by Wallingford Riegger.

HANDEL, in a hitherto unpublished drawing, was reproduced in a recent issue of Music and Letters of London. It represents the master in company with the famous singer master in company with the islandus singer known as La Francescina; and in a note J. M. Coppersmith points out that this is the only known instance in which there is a por-trait of Handel in conjunction with any other person. He also places the date at about 1745.

MRS, GEORGE EDWARDES, widow of the late theatrical manager, and one of the original Savoyards who made seemingly undying history with the Gilbert and Sullivan operatic satires, passed away on July 10th, in Lordon at the great of Savoyards with the Savoyards with the savoyards. London, at the age of seventy-eight.

"FAUST," in full performance, is to be the first production of the Music Guild Productions of New York. A story adhering closely to the drama of Goethe, the use of the essential music of Gounod, and the two combined so as to create a dynamic film of an entirely new type, are the promised achievement.



scripts submitted.

ISOLDE* Celebrated its Sentingan materials between the anniversary by Henry Ford and moved to Dearborn, Michiaperformance in the Hof (now National) Theater the composer, on July 4th, the one hundred of Munich, with Wilhelm and ninth anniversary of his birth.

THE FOURTEENTH GENERAL CON-VENTION of the American Guild of Organ-ists met in New York from June 24th to 28th, with nine hundred members registered in at-tendance—the largest number in the history of the organization. It was the first meeting since the merging of the National Association of Organists with this older organization, which became effective on January 1, 1935. Charles H. Doersam is the newly elected

THE BAYREUTH FESTIVAL is promised a revival in the summer of 1936. "Lohengrin" is announced for six performances, "Parsital" for five, with two complete presentations of "The Nibelungen Ring."

INCREASES IN ENROLLMENT of stu-INCKEASES IN ENRULLMENT of students are reported by many of the institutions of musical learning throughout the country. One widely known conservatory of the Middle West reports a gain of eighty-seven percent over the students of its Summer School in 1934 and of one hundred and seventy cent over the same season of 1933.

ERNO VON DOHNÁNYI, a leader among living Hungarian musicians, has composed a "colorful and brilliant" ballet which recently "colorful and brilliant" ballet which recently had its première with the choreography arranged and directed by Mme. Elsa Dohnányi-Galafrés. The work has been evolved from the composer's earlier Ruralia Hungarica and "Symphonic Minutes."

THE PANHARMONICUM, including two a Regensburg mechanic named Maelzel, has been renovated and heard at the Provincial Trade Museum of Stuttgart, after a silence of more than a century. Beethoven composed for it a symphony—now missing—celebrating the victory of the Duke of Wellington over the French forces in the Peninsular campaign.

THE CZECH PHILHARMONIC OR-CHESTRA, of Prague, Bohemia, closed its season with a Beethoven Series which culminated in a festival performance of the "Ninth Symphony" with Bruno Walter con-Scranton, Pennsylvania, has been awarded the prize of one hundred dollars offered

one hundred dollars offered by The Diaphann, through the American Guild of Or-ganitss. His work is a choral prelude on the hymn to return to a logical form of opera composed

STEPHEN FOSTER'S HOMESTEAD in Pittshurgh, which had been purchased by Henry Foundation of the MUSICAL COMPANION," the first collection of folk must published in American during the composer, on july 4th, the one hundred the composer, on july 4th, the one hundred and inith anniversary of his birth.

THE FOURTEENTH GENERAL CONVENTION of the Musical Conference of the Composer of the Conference of the Confere

"LA JUÏVE," by Halevy, which was first heard on any stage, in Parts, on February 23, 1835, had earlier in this season a centenary performance at Budapest, with Fritz Zweig conducting.

THE AUSTIN ORGAN COMPANY, one THE AUSHIN URGAN COMPANY, one of the largest, oldest and most respected of the organ huilding firms of America, is retiring from business, by a vote of the Board of Directors at a meeting on June 12th. The reasons given are both a decline in the demand for organs, due to changes in the meaning and for organs, due to changes in the moving pic-ture theaters, and the desire of the Austin brothers to retire from the responsibilities of a large business.

THE CINCINNATI SYMPHONY OR-CHESTRA, with Eugene Goossens conducting, in addition to its usual subscription symphonic series of concerts for the coming symphonic series of concerts for the colling season, will give two performances each of "Die Walküre" (in German), "Tannhäuser" (in English), "Tristan and Isolde" (in Ger-man), and "Die Meistersinger" (in English). At the Christmas season it will give two per-formances of the "Messiah," with the University of Cincinnati Oratorio Society; and the full Symphony Orchestra will support three performances of the Monte Carlo Ballet

"AUNT SIMONA," hy Dohnányi, and "The Poacher," by Lortzing, had their Amer-THE PANIARMONICUM, including twohundred and fifty-nine single instruments,
which was constructed in 1805 in Vienna, by
a Regenburg mechanic name, about the statement of the Eastman School of Music
The English translations had been made by Norman Horn and the orchestrations transcribed by students of the school.

> THE "OLD FAVORITES" returning to popularity is an indication of a healthful re-action from the raucus, rickety jazz that so long has monopolized popular programs. Now we may hear our best radio artists singing once again The Sweetest Story Ever Told; Annie Laurie; Silver Threads Among the Gold, and many another favorite of yester-year; and this because after all the human May and June by the heart wants not so much a flare of passion National Piano Teachers' for the moment as a love that knows no Guild. Twenty-five thoubounds of time.

MRS. RUDOLPH SCHIRMER, widow of The second of the buman of the



ported to have drawn the largest attendance—fifty
thousand—at any one of the summer Sym phonic and Band Concerts in Grant Park The organizations of "mere men" had to be contented with ten to twenty thousand a sonality as conductor, and with a Board of Directors that reads like a "Who's Who" of the feminine musicians and music patron of the "Metropolis of the Lakes," this or ganization, now in its tenth year, is an outpossible with the right sort of leadership and business methods.

"THE NIBELUNGEN RING," on the Pacific Coast for the first time in its entirety, is announced for the coming season of the San Francisco Opera Association. The artists will be principally from the Metropolitan Opera Company, with Artur Bodansky con-

THE CAMBRIDGE FESTIVAL (Engand), in honor of the two hundred and fi-tieth anniversary of the birth of Handel (if we only loved him as do the English!) brought forth some of his most seldom heard works. Aside from chamber and ordestal programs there were the fine chamber cantata "Apollo and Daine," which shows Hande at his freshest and most lyrical, and open-air dramatic presentations of the master's Choice of Hercules" and "Susanna," the last originally an oratorio and containing at least one of his finest choral inspirations.

GEORGE GERSHWIN is completing a new opera of a serious nature, which is promised for early production. It is based on the celebrated play, "Porgy," with a Negro cst. The composer has said that it is an open in the nature of "Carmen," with solos, ducks and observations of the composition of t and choruses, yet also symphonic.

THREE HUNDRED AND FIVE piano pupils, tional Piano Playing Tour-nament of 1935, held during sand compositions were

upon the works of American Composers.

Music Axiom for October a Music—the joy of Youth, of Middle Life, and of Old Age! MUSIC STUDY EXALTS LIFE



OLD MORRISON" OF TRANSYLVANIA COLLEGE, THE FIRST IN-STITUTION OF HIGHER LEARNING WEST OF THE ALLEGHENIES

Music and Football at Transylvania

O DERE is a very remarkable letter from an equally remarkable man who saw that a radical change was necessary and then had the courage to make that change in defiance of all conventions as well as of popular

It is from Dr. Arthur Braden, President of Transylvania University, the oldest institution for higher education west of the Alleghenies. It was founded in 1780, as Transylvania College. Washington and John Adams contributed to its endowment fund. Henry Clay was a professor of law there; and Jefferson Davis and many other celebrated men from the South graduated from

During the Civil War the college was used by the Federal Government, as a military hospital, and naturally for this period it ceased to function in the educational field. However, so important a foundation was not to be neglected. Here were rich traditions, particularly dear to the South, and also one of the most remarkable libraries in America. This has so many rare first editions in beautiful bindings that it is a kind of paradise for the bibliophile. Then it is so rich in early medical literature that it is a reservoir of research material for many important writers.

About five years ago Dr. Arthur Braden became President of the University. He believed strongly in intra-mural athletics, that is, healthy athletics and sports in which all the students might participate within the college walls, after the Greek ideals, and not merely a few stars or exhibitionists. He had no use for the type of competition which worked up an artificial enthusiasm when a husky ignoramus was given the benefits of a college education and pathetic hero worship because through his brute force as a football player he could upset some other college players for the honor and glory of the alma mater. In other words he thought that, in fairness to its student body and their parents, a college ought to be something more than an altar for the worship of brawn. Dr. Braden is inclined more to the sheepskin of academic achievement than the pigskin of athletic prowess. But you must

read his letter and see just how his ideals worked out. He writes: "During your visit here last spring, I promised to write you a letter giving in some detail the story of the development of music on the Transylvania campus and the effect that this enterprise has had upon the general morale of the institution.

"I came to Transylvania from the presidency of California Christian College, Los Angeles, in the spring of 1930. In the California institution music is a large factor, and naturally so, because Los Angeles is a great musical center. When I arrived in Kentucky, however, I found an entirely different atmosphere and a different attitude to the fine arts. At Transylvania there was a very meager program of music and little or no interest in the program that was being offered. The dominant extracurricular influence on this campus, as on many others, was intercollegiate athletics and particularly intercollegiate football. This situation was demoralizing to the academic and moral and spiritual life of Transylvania. By that I mean the football type of student constituted very largely our academic problem and was a constant menace to the higher moral and spiritual aspirations of the institution. Problems of discipline occupied a very large part of the time of our faculty meetings and also demanded a good deal of my own time and strength. Most of it was among this particular group associated with intercollegiate

"In 1931 we inaugurated the present musical program on the Transylvania campus, by offering about fifty scholarships of varying amounts to students with musical ability and talent. That year the band was organized. The following year more scholarships were offered and a symphony orchestra was established. Last year these organizations numbered approximately seventy members each. Twilight concerts were given in the fall and in the spring on the college steps, and frequent programs by the symphony orchestra were presented down through the year. Great music came to be the dominant interest on the Transylvania campus, and along with that devel-

opment there passed many of the evils that had previously tormented us. A new day dawned on the Transylvania campus. We had a happier, more contented student body, the morale was improved, discipline was reduced to a minimum, and a new and finer atmosphere prevailed.

"This program of music had its inception in the depression and was promoted partly to dispel the gloom that was inseparable from economic disaster. Of course students have felt the depression as much as others have-they have been desperately poor. Music has helped to give them a new outlook and to encourage them to a new start; and, despite adverse conditions, there has been an increase in enrollment each year since 1930, last year's attendance of college students being the largest in Transylvania's history of more than one hundred and

"All told I can conscientiously say that the development of an outstanding program of music on the Transylvania campus has transformed the institution and made it not only a brighter place but also a better college. All this has been done without the assistance of any Foundation and with no outside help-we did it ourselves. The coming year we are offering more scholarships than ever before. These will be simply discounts of tuition, the college taking the financial loss. Moreover, we have not had adequate equipment. There is no auditorium on the Transylvania campus adequate for either a band or a symphony orchestra. We have persisted in spite of difficulties.

"The time has come, however, when we must have some help or we are bound to slip backward. It would be a tragedy to see a program like this, with such promise, eventually fail for the lack of support. We need money to remodel an old gymnasium into a music building, and we also need money for

"I cannot close this account of the musical development here without mentioning the name of Dr. E. W. Delcamp, head of the Department of English, who has also assumed leadership in the field of music. Dr. Delcamp is an intellectual and artistic genius of a very rare type. Without his enthusiam, ability and sacrifice no such account as this would have been possible. He has led both the band and the orchestra, selected the personnel for each, distributed scholarship aid, built the programs for outdoor concerts, the May Festival, and musicales during the school year. He has led the a cappella choir also, and while doing all this he has most efficiently headed the Department of English in Transylvania College. Furthermore, Dr. Delcamp has received not one penny of added compensation for his work in the realm of music on this campus. In fact he has donated not only his time but a considerable amount of

All honor to Transylvania and its sensible President!

Showmanship

NCE in Seville we saw a company of mountebanks, father. ONCE in Seville we saw a company of mountebanks, tather, mother, daughter and little boy, give a performance in a public garden. It was a pathetic exhibition. Mother, in crude plus fours, was the boss of the group. Father was the "understander." That is, he supported his two children while they went through gymnastic gyrations on his ragged shoulders.

went through gymnastic gyrations on his ragged shounders.

What interested us most was what American circus people would call "ballyhoo." That is, the means of drawing the attention of the crowd. The father went through the play of hypnotizing his forlorn boy and compelling him to play the drum. Ladies in gorgeous combs and Chinese shawls, grandees with Goya hats, cigarette girls, dirty urchins—all alike stood petrified by this mystic show. Why? Who can tell? It must have been obvious to all that it was something these gypsies had done over and over again. A friend standing by remarked, "These people are born showmen. They know how to get the crowd."

Is that, then, the essence of showmanship—the knowledge of how to get the crowd? The real artist likes to think that it is a message of beauty and not any clap-trap which brings people to hear him. He pretends great disgust for anything which

looks like a snare for public interest. On the other hand, everyone who has anything to do with the attraction of the public to any kind of an auditorium knows that this public not only welcomes something more than the performance itself but even demands it. It is a piteous and offensive commentary upon mass psychology that the human mind seems to want to feed upon all sorts of supposedly intimate in-formation about those who come into the public eye. Nothing seems too private or too sacred to avoid willing exposure by the restless press agent, because he and the artist have found that these things bring a flood of shekels to the box office.

Barnum has been exalted as the high priest of this art; but he would have thought himself an infant in comparison with some of the hoax-makers who have followed him.

There are a few great artists who have held themselves above trickery. These men and women deserve the greatest praise for upholding the dignity of their art. One of the foremost of this class is Mr. Josef Hofmann, whose only "ballyhoo" is his art itself. The others are well known to all who would sustain the highest standards of our musical art.

Over the Air

The Ford Motor Company, in announcing its coming season of thirty-nine weeks of radio programs by the Ford Symphony Orchestra and Chorus, gives the names of the assisting artists for the first fourteen programs. The schedule is:

September 29-Jascha Heifetz, violinist. October 6-Lucrezia Bori, soprano.

October 13-Julius Huehn, bass-baritone. October 20—Dalies Frantz, pianist.

October 27-Richard Crooks, tenor. November 3-Joseph Szigeti, violinist, in his radio première.

November 10-Mischa Levitzki, pianist.

November 17-Cyrena Van Gordon, contralto. November 24-Kirsten Flagstad, sensational new Swedish

December 1-Albert Spalding, violinist.

December 8-Lauritz Melchior, tenor. December 15-Elisabeth Rethberg, soprano.

December 22-An operatic quartet consisting of Grete

Stueckgold, soprano, Kathryn Meisle, contralto, Richard Crooks, tenor and Ezio Pinza, basso.

December 29-Jose Iturbi, pianist.

In keeping with the very helpful method outlined by "The Radio Institute of the Audible Arts," through which it informs the public of high class programs, we believe that teachers should keep the families of their pupils posted upon the best music coming over the air. We have noted that teachers who are cooperating with the radio, by employing it in their work, are benefiting splendidly. On the other hand, those teachers, who do not realize that they are living in a new day and generation and who fail to keep in step with the great scientific achievements of our time, which have brought to millions of homes musical advantages which but yesterday could be secured only at great expense and in a few large cities, are certain to find their educational and artistic interests slipping. This is the teacher's hour of greatest opportunity, if he organizes his work to take advantage of it. Indeed, we are convinced that the teacher who forms "Listening Parties" in his studio, so that he can comment upon great broadcasts, to groups of pupils under pleasant social conditions, is doing something sure both to help his pupils and to promote his own business interests.



PADEREWSKI AT THE TIME OF HIS DEBU

NLY A REAL devotee could have written such a biography as that of Paderewski recently completed by Rom Landau*, and from which THE ETUDE has permission of the publishers to reprint the following extracts. This very graphic and detailed work is one of several biographies of Paderewski to appear in the great pianist's lifetime, and it indicates the very unusual impression which he has made upon the artistic and political history of he appears.

The smartest

obviously uncovered much hitherto undis- a year in adcovered and very interesting material. Note for instance this striking picture of Paderewski Paderewski as a boy from the pen of for one private Burne-Iones, the great English painter. "There's a beautiful fellow in London named Paderewski and I want to have a he was invited face like him, and look like him and can't to a dinner... there's trouble. He looks so like party the other Swinburne looked at twenty that I could

our times. It is rare for such a tribute to

be paid to living personalities. Landau has hostesses tried

cry over past things, and the pretty ways of him . . courteous little tricks . . and forehand as to low bows and a hand that clings in shaking whether he hands, and doesn't want to go . . . and a would play face like Sir Galahad, and the Archangel after dinner or Gabriel . . . very like Swinburne's only not. If he did in better drawing, and little turns and looks so like that it makes me jump. I asked to draw from him and vesterday be came in the morning and Henschel brought the most enhim and played on the organ and sang whilst I drew . . . which is good for the emotions but bad for the drawing . . . and knowing people say he is a great master of his art . . . which might well be for he looks glorious. I praised Allah for making him . . . how nice it must be to look as fine as one is inside."

Paderewski was born November 6, 1860 in Kurilova, Russian Poland, his father being a gentleman farmer. His mother began his piano lessons at the age of three. Thereafter his teachers were Sowinski, Janotha, Roguski, Kiel, Urban, Essipoff and Leschetizky. His début was made in Vienna in 1887. He appeared in Paris in 1888, in London in 1890 and in New York in 1891. His success was immediate and tremendous. The reader should note, however, that he was twenty-seven years of age before he made his début and that he had studied long and exhaustively with many of the best teachers obtainable. Music has never known a more meticulous worker than Paderewski. Those who know him all mention the enormous amount of daily practice to which he has habituated himself during his lifetime. All this met with due reward. An idea of the success of his concerts may be gained from the following:
"Hand in hand with his artistic and

The Amazing Career of Ignace Jan Paderewski

Pianist, Composer, Orator, Statesman

A Review of a New Biography

By Rom Landau

PADEREWSKI AND MUSSOLINI

This picture was made in Rome in 1928.

party, the other speculate heplay, his hostsider herself An evening program at

toria, is thus lelightfully de-"Paderewski left London in the evening going by train

and high rooms to a large drawing-room the piano. He does so quite marvelously, position is undoubtedly of great importance with green paneled walls, containing occasuch power and such tender feeling. I but a composer's imagination and an intersional tables bearing many photographs and really think he is quite equal to Rubinstein. preter's emotion are not bound to be the souvenirs. A piano stood in a corner of the He is young, about 28, very pale, with a humble slaves of either metronome or room, near a window. At nine forty-five, sort of aureole of red hair standing out." five minutes before the appointed time, a door was opened and the Queen walked in, leaning heavily on a stick. She looked exactly as Paderewski had pictured her: clad

THE CONQUEST of America by the him: Beethoven could not always be preactly as Paderewski had pictured her: clad

The conquest of America by the him: Beethoven could not always be preactly as Paderewski had pictured her: clad actly as Paderewski had pictured nery: clan * magnetic young rose is recommen by the properties of the grandeur in keeping with a much taller per- months. This tour brought him \$95,000.00 voices, or instruments; because a musical son. The simplicity of her dress strength- while on his second tour this amount soared composition, printed or written, is, after ened this picture of a Queen who was to \$160,000.00 and on the third to \$248,- all, a form, a mold: the performer infuses

social went Paderewski's financial success. half-legend, half-symbol, yet nothing so A concert in London rarely brought in less much as a woman. The Queen was accompan £1,000. Punch published a drawing panied only by her youngest daughter Prinshowing Paderewski sitting at the piano cess Beatrice and one or two ladies and and surrounded by policemen. The title gentlemen in attendance. She nodded appreof the drawing was 'Police Protection for ciatively or applauded after each piece, and Pianists!!': underneath were the words: when the program was finished, she asked land, during the struggle for freedom in Planists::; underneath were the words. Indeed, the Paderewski to go on. 'Yes, some more the great war. Padded-Roomski devotees at St. James's Chopin, and some Schumann too, but above

And the West Capitulates

As a statesman, Paderewski showed him-Faducat-Roomski devotees at the Hall, who rush at, try to embrace, and all some Mendelssohn, please, some of his deck with roses a certain master whenever old songs.' When Paderewski had finished of opinion and delicate diplomacy. His playing Men- amazing facility in the different languages delssohn, of the European continent was bought by the Queen hard study, but at the Peace Table at Verthanked him sailles he was one of the few statesmen in a voice in who could express himself with equal force which even and accuracy in several tongues.

the royal Paderewski's brilliant triumphs as a self - disci- pianist and his extraordinary career as a pline could patriot and statesman have in a large not master measure eclipsed his work as a composer entirely the It was difficult for the public to picture a undertone of Prime Minister of his country as a comemotion. And poser of opera, symphonies, and a long she began to series of memorable compositions for the tell Pade- piano. In reviewing his lengthy period of rewski about preparation for a career, it should be noted the days that he devoted a large portion of this time when Men- to the study of composition. Unquestiondelssohn used ably, in the great crucible of time his com-

PADEREWSKI IN 1930

000.00. Just what the total earnings of this

genius have been would be hard to esti-

mate; but the sum must have been many

millions, a very large part of which he laid upon the altar of his native land Po-





tempo.' He then makes a definite statement in which he shows clearly how much the independence of the virtuoso means to

OCTOBER, 1935

THE ETUDE

Chopin without tempo rubato.' Orthodox critics had attacked Paderewski over and over again for his extensive use of tempo rubato thus showing that they misunderstood not only him but also the composers whose works he played. Paderewski used tempo rubato only with those composers whose own egotism obviously required such he played Haydn, Handel, Bach or the lesser harpsichord composers, saying that:

Paderewski's playing, that: 'He is always sure of his notes; but the license of his tempo rubato goes beyond all reasonable limits,' he was not the only one to attack Paderewski on that score. Today that attitude seems less comprehensible. Authoritative knowledge of musical history has shown that most of the composers mentioned by Paderewski were guilty of using tempo rubato 'beyond all reasonable limits.' None used it more than Chopin; yet the press long continued to attack Paderewski's rendering of Chopin's works. Did not Berlioz say about Chopin that 'he chafed at the bridle of the measure' and that 'he could not play in strict time'? And one of the greatest authorities on Chopin, Liszt, wrote in his 'Life of Chopin': 'This manner of execution . . . was first indicated by the words, tempo rubato, affixed to his works: a tempo broken, agitated, interrunted. . . . This direction is no longer to be found in his later productions: he was persuaded that if the player understood them he would divine this regular irregularity. All his compositions ought to be played with this accentuated and measured

swaying and rocking. . . "Only a man with a deep conviction of his own possibilities could become such an ardent defender of tempo rubato as Paderewski, who knew that he could not be judged by the orthodox standards applicable to the average 'brilliant pianist.' His talent required the independence that only tempo rubato could offer the tempo 'stolen' by the interpreter from the directions of the composer. To Paderewski the man who knows that he is master. Had he not had the emotional and the technical aptitude to show quite clearly that his ideas about tempo rubato were right, they must have sounded false; but his Schumann, his Liszt, his Chopin, even his Beethoven were the most persuasive illustrations of what he meant by the advantage of tempo rubato.

Subtleties of the Pedal

"FEMPO RUBATO, however, was only one instance of his musical method. Another was his use of the pedal. Even before he became Leschetizky's pupil in Vienna, he had tried to widen the scope of the pedal. The goal was for him not the correct, classical playing of the piano, but the music, no matter by what means the perfect rendering was obtained. Had it been possible to enrich his pianistic effects by a method of playing with his teeth or his toes, Paderewski would certainly have made use of it. But the pedal he did by sheer hard work. sufficed, and he would practice command

'It would be unthinkable to play tone after it has been struck. . . . He has a of the pedals instead of on muscular graduations of forte and piano."

wrong, unfair, like cheating at cards. For them the pedal itself was almost a fraud, a method. He remained 'classical' when and they agreed with the remark of Tempo rubato... ought to be used in the little as possible. Too frequent use leads works of Chopin, Schubert, Schumann to abuse. Moreover, why should be try ("Papillons" and "Carnaval"), Brahms, to produce an effect with his feet instead of his hands?' Why, indeed, except if he people if the form is perfect.

"Finck, in a minute description of Page- Yet he hardly ever prepared a whole comthat the may be he must be given a reasonrewski's pedaling, says: So perfect is his position in its entity. What he studied and
rewski's pedaling, says: So perfect is his position in its entity. What he studied and able amount of liberty, he must be endowed pedaling that he never by any accident prepared laboriously were the individual pedaling that he never by any accident prepared laboriously were the individual propared to the individual propare and amount of merry, he must be encouved penaling that he never by any accident prepared laboriously were the individual conscillation. It is own overs men with the considered him either exercise or "mental rest," wind some discretional power. In our blurs his harmonies and passages, while fragments of a composition. He considered him either exercise or "mental rest," with the considered him either exercise or "mental rest," with the considered him either exercise or "mental rest," with the considered him either exercise or "mental rest," with the considered him either exercise or "mental rest," with the considered him either exercise or "mental rest," which is a composition. He considered him either exercise or "mental rest," which is a composition of the considered him either exercise or "mental rest," which is a composition of the considered him either exercise or "mental rest," which is a composition of the considered him either exercise or "mental rest," which is a composition of the considered him either exercise or "mental rest," which is a composition of the considered him either exercise or "mental rest," which is a composition of the considered him either exercise or "mental rest," which is a composition of the considered him either exercise or "mental rest," which is a composition of the considered him either exercise or "mental rest," which is a considered him either exercise or "mental rest," and the constraint of the considered him either exercise or "mental rest," and the constraint of the considered him either exercise or "mental rest," and the constraint of the considered him either exercise or "mental rest," and the considered him either exercise or "mental rest," and the considered him either exercise or "mental rest," and the considered him either exercise or "mental rest," and the considered him either exercise or "mental rest," and the considered him either exercise or "mental rest," and the considered him either exercise or "mental rest," and the considered him either exercise or "mental while unarrenous power. In our burs his harmonies and passages, while fragments of a composition. He considered mmening discretional power is at the same time he produces tone-colors that playing from memory was indispensed that no effect made streamous exercise unnecessare. The made streamous exercise unnecessare. who rubated the product of the pending of the pending waen, in concusson, Pagerewski mentions Chopin, it becomes quite clear that he is defending, or rather explaining himpower, that of changing the quality of the worked out. In his playing there would
power, that of changing the quality of the worked out. In his playing there would
power, that of changing the quality of the worked out. In his playing there would
power, that of changing the quality of the worked out. In his playing there would
power, that of changing the quality of the worked out. In his playing there would
power that the power of the pedal could be obtained on the platour unites it
power that of changing the quality of the worked out. In his playing there would
power that the pedal could be possible to be a power to be pedal could be obtained on the platour unites it
power that the pedal could be obtained on the platour unites it
power that the pedal could be possible to play the pedal could be obtained on the platour unites it
power that the power that way of his own for producing orchestral effects which depends on the skillful use dreamness, a surprising humorous emotitoring the pedals intended of our more continuous and an intended of the pedals intended of our more continuous emotitations. made his Schumann or Chopin remarkable and stimulating. Yet not one of these sidered that such a use of the pedal was effects was unrehearsed. There must be no sudden moods on the platform: their place was the studio. Long before the audience heard these effects their apparently Moscheles, Liszt's famous pupil, who once accidental character would have been caresaid, 'A good pianist uses the pedals as fully studied and investigated. Innovations little as possible. Too frequent use leads were only permissible if there was logic behind them, and logic can only be conveyed to an audience of five thousand



PADEREWSKI'S HANDS AT THE KEYBOARD Copyright, Steinway and Sor

to an end, becomes an end in itself? up such a solid technical foundation that

about Chopin or Beethoven. He was able particular mood of a composition, identifying himself completely with it.

Made All Details His Own

"HE SINGLE-MINDEDNESS, which dictated every action throughout his life, was also responsible for his musical discipline; it was, in fact, just the gift of concentration, through which he was pline for just as long as required by the ually, passion would have turned into noise; his breathing, with his every nerve and fiber, the improvement in their playing. vrical rendering would have been degrad-

as though he had never played them before. passage. He found mental release in his progress in piano playing.

which the piano, instead of being the means hours were spent at the piano. The constant activity of his brain made mental "Paderewski's pedaling was one example training a necessity. Practically every of his pianistic independence. He had built musician or writer is so deeply absorbed training a necessity. Practically every in his work that even in moments of rehe considered himself at liberty to express, laxation it will not let him rest. Sleepless in his playing, his very personal feelings nights in which difficult scales, unpolished trills, and passages apparently unplayable, tempo rubato stood for the superiority of to coordinate his own feelings with the pursue each other in wild sequence and exaggerated importance, are the nightmare accompaniment to the virtuoso's profession. Paderewski suffered from them as much as any one, but by mental discipline he did not allow himself to drift into the customary state of nocturnal torture and exhaustion, but instead began a definite routine of rigorous training. He would run over in his mind the entire program esting to pupils. It may be the means of able to obliterate every emotion, every interpretation but the one he desired. Thus, over bar after bar; certain notes, certain and in the theater and thus lead to better certain states of mind or emotions could be passages would have to be repeated, thought piano lessons placed in definite frames of mental disci- about more carefully, corrected, and gradeach composition would disclose study of that particular mood. Yet all itself. This concentration on a composi-Paderewski's emotional gifts and artistic tion, with the mind released from any pretalents would have been of little value if he occupation with the hands, brought about them how to hold the sticks and let them had not given them the right form. Mental a most successful identification of the artist drum while you play at the piano. You self-discipline would have become dryness; with the music, and became one with his

"In the daytime Paderewski would also ing into sentimentality; if they had not practice thus, without using the piano. But few minutes' illustration with a pair of been used to a definite purpose. And this on the whole he knew only too well how castanets and a tambourine will give the essential it was to escape in the hours of pupil more ideas concerning the music and "For years he practiced for ten and leisure from the haunting visions of his how it should be played than hours of sumiced, and it would be a surprise of his foot. twelve hours a day; and when he was premusic. Ordinary physical exercise did not talking. work, the subtlety of his touch on the paring a new repertoire he would work as give him the necessary relaxation; walkwork, the sality of the state of the sality pecual, and its power of the tions which he knew by heart he practiced thoughts from revolving around a difficult ments while at the same time accelerating

billiards and patience, which he could play for hours on end, both requiring absolute concentration. In his own words they gave athlete; his fingers, although not long, were strong. His only concession to physical exercise was a short space given up each morning to rather strenuous gymnastics; an occasional swim, an occasional ride on horseback, that was all. After his exhausting hours of work at the piano, solitary relaxation could hardly appeal to him; he needed people, conversation and the atmosphere of human companionship."

SELF-TEST QUESTIONS ON MR. LANDAU'S ARTICLE

- 1. At what age did Padercwski make his What preparation had he made?
- What was Queen Victoria's estimate of Paderewski?
- What were the characteristics of Paderewski's tempo rubato? What were some of his most distinctive
- achievements with the pedal?

 6. What were Paderewski's methods of

Should Piano Teachers Study Other Instruments? By Gladys M. Stein

THOUGH it is better to be the master of one kind of instrument rather than the "Jack-of-all-trades," in teaching it is a wonderful aid to be able to play another instrument reasonably well in order to play it along with the pupil at the piano. Mel ody playing and the violin seem to go together. Even if the teacher's violin technic is limited he is able thereby to illustrate many new things in the pupil's lesson. The pupil's rhythm is helped, too, for he has to count and "keep going."

Violin "accompanying" is more fun than having the teacher play on a second piano. For naturally the teacher's piano technic is so much above the pupil's that the latter cannot compete with it. With the teacher using another instrument this obstacle is

In this kind of practice the art of accompanying is developed. It also makes the pianist more considerate of the other person's difficulties. An explanation of the intonation and bowing requirements may teach pupils to listen intelligently to the playing of violinists.

Another point is this. Any pupil may be called on to play in a church or school orchestra or in a trio, and unless he has had some drill in such work he is likely to become confused.

For teachers who are slow in sight reading a course in pipe organ is in order. After reading and playing three staves at the same time piano music seems easy. Also, an explanation of the differences between piano and organ keyboard technic is inter-

The drum also is worthy of study. When boy pupils have trouble in getting the rhythm and in placing the accents, take out the snare drum and play with them. Show will be surprised at their enthusiasm and

Often in music of the Spanish type a

THE ETUDE

The Lowered Second Scale-Step

By Percy Goetschius, Mus. Doc.

are of purely ornamental quality and effect. the tonic of the latter key.

Although as old as music itself, and havcomparatively early music, their actual key, and are the ones by far most comsignificance as a fundamental medium of monly placed directly after the altered harmonic enrichment has been only recently recognized and systematically investigated. cautious allusion to them in his otherwise key. voluminous and exhaustive theoretical was a gold mine, about whose edges musical prospectors were puttering, unable to discover the wealth of ore within their grasp. At least, howbeit, my good old precentor threw a spark into my recentive musical tinderbox, and I modestly suppose I might claim to be one of the pioneers in exploring and systematizing this valuable fund of musical possibilities.

The Alteration of Scale Steps

AFTER THE NUMEROUS explanascale-steps which you have found on recent pages of THE ETUDE ("The Structure of Music" series), it may appear superfluous to enter into renewed definition of them here. Still it is well to be on the safe side. and, therefore, to make sure that you will obtain full benefit from this rather important dissertation, we will remind you what 'altered stens are

Certain of the tones of the natural scale are "altered," upward or downward, by means of a chromatic accidental. When to any material extent alter the identity stood. or functions of the given tone in its funda-"altered step," but not a completely changed key-just as a different dress will alter the appearance of a person but not his real In other words, altered tones or chords do not change the key; the latter remains the same. And in order to verify this, we have the rule-that an altered chord should be followed by some tonic chord of its key, or, at least, by some chord that unmistakably confirms the key.



At A, which is from Weber's Jubilee Over-

NE OF THE MOST important, sharp); and the proof that these chromatic feature. But they sensed only one facet step in this key is F-sharp. The best way Surely the most prolific, wide-reachtones do not change the key is plainly esing and effective means of vitalization is to play the entire Mazurka, ing and beautifying the harmonic range of immediately by the tonic chord of our for they limited it to that one particular musical resources, is the system of altered key, C major. At B, I have intentionally chord and to the minor mode, undertaking scale-steps and altered chords. They con- so modified the passage that it does repre- no expansion of its varied possible melodic natural appears several times in the course stitute one of the main sources of melodic sent an actual change of key, a modulation and harmonic applications. So we shall of the composition and always thus as and harmonic embellishment—the other into E minor, as conclusively proven by the drop the narrowly limited old term, "Neapart of a single melodic line. Its harsource being the neighboring-notes, which progression of the chromatic chord into politan 6th," and explore the wider re-

ing been put to more or less fruitful use in afford the most incontestible proof of the title of "Lowered Second Scale-step." chord, it is sometimes necessary to use the dominant 7th or 9th chord, instead of the

Every step of the natural major scale the chord in which it appears, in the minor, records; but it has seemed to me that here may be chromatically altered upward is the triad of the second step, most fre-(raised), excepting the 3rd and 7th, where quently with the chord-third in the bass the half-steps occur in the scale. And slightly different; but the principle is the same and the results correspond.

Now the most momentous product of this device of altered scale-steps is our minor mode; for, as I have so often emphasized, the minor form of our scales is nothing more or less in creation than the corresponding major scale with lowered 6th and 3rd steps. This, as of course you know, is so simple and natural an alteration, that it may be effected, not alone transiently, but continuously; so that a whole symphony may be thus placed in the

The Lowered Second Scale-Step TO COME at last to the unique melodic and harmonic factor upon which our attention is here to be centered, namely, these inflections are reasonably brief, or the lowered second scale-step, the followtransient, they do not interfere with, nor ing important facts should be well under-

Each altered step has its particular riental relation to its key. It is a so-called qualities; probably the one most frequently in the major; always in the dominant-7th main issue of this discussion, I cannot reencountered is the lowered 6th step-a very pronounced favorite of all classic writers: next to that one, the raised 4th step is also exceedingly popular; and the lowered 3rd step embodies the specific merit of always establishing the minor mode, and so on. But of all the altered steps, none other

> quality and character, of the Lowered Second Step. Glance at Ex. 2. Its harmonic significance and effectiveis assumed to have been adopted by the Ex.3 composers of the Neapolitan School (17th and 18th centuries), and it is therefore known as the Neapolitan Chord of the Sixth—or the Neapolitan 6th. At all events, it has become identified with the historic operatic activity of that time and place, and the nickname persists.

It seems quite likely that the impulse to ture, the first chord in the second measure the extensive use of the lowered second in the 27th Mazurka of Chopin. The key is a supertonic (II) of C major, altered by step in those early days may be traced to is unmistakably E minor throughout, and raising the 4th step (F to F-sharp) and the medieval Phrygian mode, of which this the F-natural is our lowered second step;

sources of this peculiarly potent musical chords in the adjacent measures. Observe that, although the tonic chords factor, under its true and comprehensive

Its Harmonic Location

FIRST OF ALL, the lowered second step is peculiar to the minor scale, al-A few timid references to "altered tone" tonic; but it must be a dissonant form of though by no means uncommon in the may be found in some of our earlier text the dominant chord—the 7th or 9th; for major. It is always accompanied (with books: my own revered teacher, Dr. Im- the dominant triad would probably con- the one exception, pointed out in Ex. 2-D) manuel Faisot, devoted a page or two of firm a real modulation into the dominant by the lowered sixth step-hence its natural appropriateness in the minor tonality; and (therefore a chord of the sixth, or first every step may be lowered, excepting the inversion) and with the root—the altered 1st, 4th, and 5th; the 5th step is never second step—at the top, in the soprano lowered. Thus



minor code-the 6th and 3rd steps being form. B illustrates its resolutions, either one sense, by comparison, what a different into the tonic 6-4 chord, or into the domi- complexion the whole passage acquires, nant 7th chord. The E may be either natu- through the lowering of the second step. ral or flat; if the former, the chord is in and another method of resolution is shown, whose insight and transcendant skill place this time into a form of the II (and there- him on a level with the greatest tone-masseen its one possible employment definitely chord, and with the altered step at the frain from continuing the above example, bottom, resolving into the major tonic- to point out how Chopin's sensitive spirit

Examples of Its Uses

THOUGH IT IS not easy, perhaps A not possible, to detach the lowered possesses the weird charm the striking second step from its harmonic surroundharmonic potency, the profound emotional ings (for the chord to which it naturally belongs is no doubt an essential consideration) it is nevertheless not unusual to encounter examples in which this expressive ness were recognized long ago. The chord tone occurs in a nearly or quite isolated in which it was probably first embodied melodic capacity; thus, for instance, we find



by raising also the 2nd step (D to D- tonal interval was the most distinctive for, as you must know, the true second companiment,

thus placing the altered tone in its proper relation to its surroundings. This Fmonic environment is indicated by the full The following specimen is similar

It is from Chopin's Twenty-Sixth Mazurka and the D-natural, lowered second step in C-sharp minor (properly D-sharp), occurs thus quite alone in the solo-melody, until joined by chords in the fourth measure. The latter define it as a part of the Supertonic chord, where it harmonically belongs as shown above. The A-natural in the first measure is the 6th step of the minor scale (lowered from its proper position in C-sharp (major), which, as has been learned, always accompanies the lowered second step in the minor; and the B-natural just before it, is the lowered seventh step. as essential companion of the lowered sixth. in the descending melodic form of the minor scale. Notice that the lowered second step is here pushed up, instead of resolving legitimately downward. In order to grass the full significance of this D-natural, you should first play the phrase with the proper D-sharp, instead of D-natural, and then A exhibits our chord in its most common play it as written. Only in this way can

Nothing can exceed in fascination, for C major; if the latter, it is in C minor. At the serious student, a thoughtful inspection the lowered second step, D-flat, is placed of the numberless inimitable beauties of in the bass, as straight II in triad form; Chopin's music-that richly endowed genius fore actually chord-repetition). At D is ters in history. Therefore, although it has no more than an indirect bearing upon the provided here a kind of musical compensation. As one turns over a coin in one's hand to exhibit the obverse side of the object, so Chopin here proceeds immediately to restate the above (eight-measure) period, in the brighter hued key of E major, and at exactly the beat where he first placed the lowered second step, he sets the raised second step. Thus we have



The F-double-sharp at the end of the second measure is the raised second step of E major; and it exactly compensates the same beat in Ex. 4. The same alteration, plus the raised fourth step, occurs in the first measure, in the accompaniment. In the third measure the raised 4th and 5th steps appear, as melodic embellishment. Another example, with full harmonic ac-



It chances to be in the same key, C-sharp minor, as our Ex. 4, and therefore the lowered second step is again d-natural. Note the long "expansion" of the altered chord during the third and fourth measures, before it resolves, properly, into the dominant-seventh chord of our key note, ditional II, in D, with the lowered second Also observe the obstinate C-sharp, as lowest bassnote; it is an organ-point, a sustained tonic of the key.

Another, and perhaps more familiar,



be seen that this sentence (in all, a 16measure double-period) is first presented in A major and then immediately restated, almost note for note, in A minor, as here shown; and the lowered second step, B-flat, Here, as in Ex. 9, no change of key takes occurs in the 2nd, 7th, and again in the place; the foreign element is in each case 10th measure. Play both versions, and the usual altered supertonic, with lowered note the striking effect of the alteration. 2nd step. At A, from Chopin's Waltz in Of course the 6th and 3rd steps of the C-sharp minor, it is D-natural (compare major mode are lowered throughout Exs. 4 and 6); at B, from the first book (F-sharp to F-natural, and C-sharp to of Bach's "Well-Tempered Clavichord," C-natural), in order to define the minor it is G-flat, in F minor. In both instances the lowered step, here again ascends. This is "irregular," but it surely contributes to the striking effect of the altered step. A further example,

One of the most startling dissonances in classic literature is the famous crashing passage in the first movement of Beetho ven's "Third Symphony."

from the more characteristic melancholy emplexion it usually carries.

The key is obviously D minor, through-

out; there is no modulation; what looks

(and sounds) like E-flat major is the tra-

As additional illustrations we find



There may be some question about the 6th step (F flat) is lowered with it. Review the note to Ex. 2, B. The pulsating key here; but there should not be, for A-flat at the bottom is here again a tonic while the first chord has the appearance of the tonic of C, the 16 preceding measure Thus far our examples illustrate the use are surely in E minor (play them-meas of the lowered second step as a brief, iso- ures 250-275), and Beethoven viewed this lated embellishment of single melody tones as the VI of that key. F-natural is th (excepting, perhaps, Ex. 6, in which it lowered 2nd step, and it is finely justice pervades four full measures). But this reby its relation to the preceding chord. If markably poignant deflected scale tone may the identity of a chord depends upon what also be, and often is, employed in a broader it does, then this is surely a chord in I

manner, as salient chord, sometimes so em- minor, for it passes at once into the domi phatic and prolonged as to suggest a tran- nant 9th of that key. sient modulation. Thus, in the following The piercing effect is due, first of a quotation, from the Finale of Rubinstein's to the F-natural (lowered second step) "Piano Concerto in D minor," it is placed tremendously intensified by the addition of (in chord form) at the very outset of the 7th (C)—which is unique, since the theme, to which it lends a distinctive and alteration is supposed to be limited strictly (Continued on Page 619)



DR. WALTER DAMROSCH From a Painting by Herbert N. Stoops

The National Broadcasting Company Music Appreciation Hour

THIS valuable series of programs, under the direction of Dr. Walter Damrosch, is now in its Eighth Season. These programs are highly educational in value, and THE

	T C	hand	and Tim							The hours given me on
	ZJubtonii w		(11:00	A.M.—	Series	Α,	1st	Concert:	"My Musical Family" Nature in Music
)	October	4,	1935 {	11:30	A.M.—	Series	В,	1st	Concert:	Nature in Music
			(11.00	A M	Series	C.	1st	Concert:	Round and Canon
3	October	11,	1935 {	11:30	A.M.—	Series	D,	1st	Concert:	Early Polyphonic Com-
3			-			pose				17 1 17.1
	October	18	1935	11:00	A.M.—	Series	Α,	2nd	Concert:	Violins and Violas
	October	10,								Happiness and Sadness
	October	25.	1935	11:00	A.M	Series	C,	Znd	Concert:	Classic Suite
1	October	20,								Bach Program
1	November	1.	1935	11:00	A.M	-Series	A,	3rd	Concert:	'Cellos and Basses Motion in Music
1		-,		[11:30	A.M	-Series	ь,	ord	Concert:	Motion in blusic
1	November	8.	1935						Concert:	Händel Program
	November	15,	1935	11:00	A.M.—	-Series	A,	4th	Concert:	Harp and Piano Fun in Music
e										Simple 2-part and 3-part
r,	November	22	1035	11:00	A.M	-series For		4tn	Concert:	Simple 2-part and 0 p
e	November	20,	1955-	11 - 30	A M -			4th	Concert	Haydn Program
es										Flute and Clarinet
is	December	6,	1935—	11:30	A.M	-Series	B	5th	Concert	Fairy-tales in Music
10										Theme and Variations
d	December	13,	. 1935	11:30	A.M	-Series	D	5th	Concert	Mozart Program
Ιf										: Oboe, English Horn and
at	December	- 20,	1935-	{			S500		Concert	. Obtas amagin
E i-				11:30	A.M	-Series	B.	6th	Concert	: Animals in Music
11-	January	10	1026	(11:00	A.M	-Serie	s C	6th	Concert	: Sonata
11,	January	10,	, 1930	11:30	A.M	-Serie	s D	, 6th	Concert	: Beethoven Program
),	January	17	1026	§ 11:00	A.M	-Serie	s A	, 7th	Concert	: Horns and Trumpets
of	January	17	, 1930—	11:30	A.M	-Serie	s B	, 7th	Concert	: Toys in Music
is	January	24	1026	§ 11:00	A.M	-Serie	s C	, 7th	Concert	: Overture
1y	January	24	, 1230	11:30	A.M	-Serie	s D	, 7th	Concert	: Schubert Program

(Continued on Page 609)

The Most Amazing Romance in **Musical History**

By Nicholas Slonimsky

PART I

THE AUTHOR of this article, A Nicholas Slonimsky, was born in St. Petersburg, Russia. His first piano studies, at the age of six, were under the direction of his aunt, Isabella Vengerova. Later he entered the St. Petersburg Conservatory, where he studied composition under Basil Kalafati and Maxmilian Steinberg. Following this, he traveled extensively through Turkey, Bulgaria, Servia, Italy and Germany, giving occasional

concerts of piano music. In 1922 Slonimsky reached Paris; and in the following year, at the invita-tion of the Eastman School of Music, he came to America. He became coach the Opera Department of this school, which developed the American Opera Company with which Mr. Slonimsky toured from coast to coast as assisting artist to Vladimir Rosing. In 1925 he took up residence in Roston: where he appears frequently as pianist, conducts the Chamber Or chestra of Boston, lectures at the Public Library and elsewhere, and contributes articles on music and related subjects, to the Boston Evening Transcript. In the season of 1931-1932 he conducted concerts of American music in Paris, Berlin and Budapest. He also appeared as onest conductor of the

Los Angeles Symphony Orchestra and the Philharmonic Orchestra of Havana, Cuba, Mr. Slonimsky has composed a number of songs and instrumental pieces, among which are "Studies in Black and White" and "Four Picturesque Pieces for Ambitious Young Pianists."

N A SMALL, old town, named Klin, near Moscow, stands a house in which Tchaikovsky* spent many years of his life After his death, the house was acquired by his faithful servant, Alexis Sofronov, a simple peasant, who, with the aid of Tchaikovsky's brothers, made it into



TCHAIKOVSKY From a Photograph taken in 1879 OCTOBER, 1935

biography. The rest was silence; even the story of Tchaikovsky's relationship with Madame von Meck-one of the greatest Héloise-was not given out in all of its

poignant implications. The time has now come when Tchaikovsky's life, and the lives of his intimates, is history. Alexis Sofronov died in 1925. The Museum has become property of the state; and now the Soviet Publishing House, Academia, has undertaken to pub-

lish the facts of Tchaikovsky's life. Tchaikovsky was a great letter writer; his relationship with Madame von Meck was entirely by correspondence; he shunned a personal acquaintance with strange persistence, fearing, perhans, that Madame you Meck's admiration for his music and his personality might develop into an embarrassing passion. While Madam von Meck acquiesced in this impersonal intimacy, it is only too clear, from the new evidence of her letters, that she was ready and willing to enter a personal companionship with the composer. In one of her early letters, she suggested a more intimate form of address, a familiar "thee" for the formal "you." But Tchaikovsky demurred from the suggestion, explaining that the use of the informal pronoun in correspondence would make him self-conscious.

A Torn Heart Speaks

IN THESE circumstances, Madame von Meck had to use the utmost discretion and to weigh her emotions on the most delicate balance, in order to be able to say so much without saying the irretractable, "You are the only human being that can give me such exalted joy, and I am infinitely grateful to you for giving it," she wrote on one occasion; and then again, "My affection for you is so deep, you are a museum. Thirteen bound volumes of so dear and precious to me that tears come to my eyes and my heart trembles with ecstasy." Also, "I cannot tell you what I feel when I listen to your music, I am ready to surrender my soul, you are like unto God to me. All that is noble, pure and exalted rises from the bottom of my

> Perhaps nearest of all did she come to a declaration of love, in a letter in which she admitted her jealousy, however sublimated of Tchaikovsky's unfortunate wife. Thus, "Do you know that I am jealous of you in a most inexcusable manner, as a woman is jealous of her lover?" she wrote on September 26, 1879.* "Do you know that when you got married I was terribly depressed, as though something was torn from my heart. I felt pain and bitterness, the thought of your intimacy with that woman was intolerable to me. . . I hated sky to be quite sincere. The fact that she deed of extraordinary civic courage," he this woman because she made you unhappy, was his benefactress held him in constant writes to Anatol. "N. F. sent me two yet I would have hated her a hundred times more, had you been happy with her. I est tact in bestowing her favors on him tion of my "Suite!" I have money, alfelt that she took something away from without making him feel uncomfortablely though not quite enough, and oh! how me that belonged to me only, for I love indebted to her. Tchaikovsky's letters, handy this sum would come in! But I you as no one else can love you, and I admire you more than the world. If it is em-

letters and documents, preserved in the spontaneous confession. But I want you I would repay my limitless indebtedness to house, contain, within their covers, the en- to know that I am not such an idealist you." "Your friendship has become for tire life of Tchaikovsky. Only a small part after all. . . I want to be assured that me the cornerstone of my happiness and of these documents was published by nothing is changed in our relationship as peace of mind." If my love and gratitude
Tchaikovsky's brother, Modest, in his long as I live that no one, that I have for you ever find a mean of accounting no right to say what I was going to say. then there is no sacrifice that I would not

So, please forgive and forget." epistolary romances since Abélard and not quite so passionate a pitch: "I have pen, will be dedicated to you." never met any one who would be so close



TCHAIKOVSKY IN 1877 From a Photograph presented by him to Madame von Meck

pathy for my music is explained by the fact that you are, even as I, full of yearning towards an ideal. Our sufferings are equal, we both sail the boundless ocean of skepticism, in search for a harbor,"

A Delicate Situation

MANY YEARS afterwards, Tchai-kovsky wrote in his diary, "I believe that letters are never quite sincere. from the consciousness of my exp I judge by myself. To whomever and this amazingly generous woman. for whatever purpose I write, I cannot wrote her a long letter, and for the first help thinking of the impression which my time in our correspondence I was at a letters would produce, not only on the cor- loss for words. It may be that I felt respondent, but on any person who may conscious-stricken, or that it is difficult to happen to read them. Consequently, I pose keep thanking and thanking for an eternity; for the reader. At times I try to make but the fact is I labored hard before the tone of my letter simple and sincere, could write my letter." but, apart from letters, written in a mo ment of uncontrollable emotion. I am never . . . When I read the letters of myself. celebrated people, published after their death, I always have a vague sensation of

falseness and make-believe.' In his correspondence with Madame von imaginary need; and even then he regretted Meck it was doubly difficult for Tchaikov-that he did. "Yesterday, I performed a tension. Throughout, she showed the great- thousand francs in gold, for the publicawritten upon receipt of each subsidy, must suddenly felt possessed with civic courage. have been absolutely sincere, for undoubtedbarrassing to read all this, forgive my ly they were written in a state of "uncontrollable" and happy emotion. "You are

make for your sake." "Nadejda Filare-Tchaikovsky echoed these sentiments, in tovna, every note, that will come from my

Tchaikovsky's letters show a different to my inner self, who would respond so emotion when Madame von Meck was sensitively to every thought, to every beat remiss in her expected benefactions. Thus of my heart. . . . I believe that your symbol writes to brother Anatol, from Italy, in December, 1877, "From N. F. nothing as yet. . . . It surprises me not a little. I have only ten lire in my pocket." Two days later he writes, "Incidentally, about Madame von Meck. Today is the fifth of the month, and there is no sign of money. I have three lire in my pocket; and, i nothing arrives by tomorrow, I will have to think up something." The money did arrive the next day, and Tchaikovsky writes the glad news: "This morning a letter from N. F. with a cheque. She has sent me the money for two months. letter is eight pages long, full of philosophy." Three days later, Tchaikovsky writes, "Good God! Where would I be without Madame von Meck? Be she thrice

> Madame von Meck was, indeed, more than generous. Starting with a thinly veiled "commission" for a work Tchaikovsky never wrote, but for which she paid him a disproportionately large sum in advance, she offered him a subsidy of six thousand Rubles annually. Apart from this, she sent him extra sums from time to time. Writing his brother Anatol, from Italy, in January and February of 1878, he mentions all these bounties: "As usual she writes a thousand tender thoughts, and sends me a cheque for fifteen hundred francs extra. This money comes in very handy. What an incredible woman! She guesses right when and what to tell me, how to comfort me," And then, again, "When I came home, I found a registered letter from N. F. This time she sent four thousand instead of three thousand. . . . I cannot tell why, but my heart was heavy from the consciousness of my exploiting

In Noble Rectitude

ONLY ONCE did Tchaikovsky decline to accept a supernumerary sum that could not be justified by any real or I decided that it would be simply indecent

*All dates are given in new (Gregorian) style. In the 19th century the Russian calendar was 12 any sehind Europe, and the words to express the affection with which made was 12 any sehind a rouge.

effective dramatic quality, far different

plicable to some subsequent facts. In 1880, heim as to your own home, and be assured while receiving his annual subsidy from that it will be a joy to me. For a walk, Madame von Meck, Tchaikovsky tried to I recommend a very pleasant one in your find another Maccenas who would help him to pay off debts, the existence of which Santo and Piazza San Miniato—a delighthe could not confess to Madame von Meck. ful spot. We take a walk every day regu-In the following year, he addressed a larly, in all kinds of weather, and start petition to the new Emperor, Alexander the always at eleven, and go slightly beyond Third, with a request to grant him a subsidy of three thousand rubles. At that time he was friendly with several granddukes and therefore could hope that the request would find support in the Court. He received the three thousand, and not a soul, not even his brothers, knew about this episode at the time.

The Last Chapter

THE "ROMANCE IN LETTERS" between Tchaikovsky and Madame von Meck continued for thirteen years, from 1878, when Madame von Meck, a recent widow of a railroad magnate, felt for the first time the fascination of a comparatively young and not yet famous composer, to 1891, when the correspondence stopped as abruptly as it had started. Tchaikovsky had already reached the peak of his glory. He scarcely needed the six thousand rubles, which Madame von Meck continued to send him every year. And finally a letter came from her notifying Tchaikovsky that reverses in her fortune compelled her to stop the subsidy. This letter was also the last he ever received from his "best friend," the woman who inspired the "Fourth Symphony," who saved him from moral and Villa Bonciani, which is now your resi-

In vain did he try to find out through her son, who at that time had married at twelve, in time for lunch. Tchaikovsky's niece, what was the cause of the cessation of all correspondence. He had sufficient reason to suspect the truththe many awful truths that might have opened Madame von Meck's eyes. Was it constant indispositions. God grant it that his duplicity in money deals? Or was it your sojourn here is good for your health! something even more dishonorable, the true and unutterable cause of his failure in marriage, his great "sin," which he had tried to cover by a liason with a woman, "any woman at all," as he cynically wrote to his brother Modest a year before his marriage? This ignorance of the true reason for Madame von Meck's defection tortured him until his last breath, and on his deathbed he reproachfully invoked the familiar name, "Nadejda Filaretovna! Nadejda Filaretovna! Why did you do it?" He could not know that Nadejda Filaretovna was, too, near her death, which overtook her a few months after.

Throughout the thirteen years of their intimacy, Tchaikovsky and Madame von Meck never met face to face, never spoke a word to each other; but they saw each other on many occasions. Perhaps the most extraordinary episode of their unique romance was their life in close proximity in Florence. Madame von Meck arrived in Florence ahead of Tchaikovsky; she rented for him a villa at a walking distance from her. Tchaikovsky arrived in Florence on December 2, 1878 (new style), accompanied by his faithful Alexis; and a letter from Madame von Meck, sent by messenger, awaited him.

presence near, to know the rooms you live forte in the hall, two huge vases of flowers,

is doing for me, and that for a publication can not be expressed in words! How arthat not only costs me nothing but brings dently I hope that the lodgings that I me an honorarium from the publisher! In selected for you are to your taste-be wela word, I returned the money to her with come here, my delightful friend! Now a most affectionate letter, and now (oh, you are my guest, my fair guest, dear to shame and horror!) I regret it! I must my heart. Please, my dear, good friend, say that sometimes I am horrified at my if you are in need of something, a carriage, own covetousness and greed for money." or books, or whatever you may desire, ad-These self-condemning words are ap- dress yourself direct to the Villa Oppenimmediate vicinity; it is a convent, Campo



TCHAIKOVSKY AND HIS WIFE, IN 1877

dence, my priceless friend. Thence we turn back and retrace our steps, arriving home

I prepared papers and periodicals for you. Good-bye, my dear, incomparable friend, Piotr Hyitch, take a good rest after your voyage. I am so worried over your I press your hand. Loving you with all my soul .- N. v.-Meck.

Tchaikovsky replied at once:

Florence, Dec. 3, 1878 Villa Bonciani. I really cannot find words, my dear

friend, to express how completely enchanted am by all that surrounds me here. A more ideal place to live in cannot be imagined. Last night, I could not fall asleed for a long time, roaming in my delightful abode, enjoying this wonderful quietude, relishing the idea that I am on the territory of the good town of Florence, that I am so near you. This morning when I opened the shutters, the enchantment rose higher. I love dearly the characteristic originality of Florentine suburbs! As to the villa, its drawback is that it is too good too commodious, too spacious. I am afraid to get spoiled. One of the most precious inveniences of my apartment is the large balcony, where I may breathe fresh air without leaving my house. For me, an ardent lover of fresh air, it is of capital importance. Yesterday I took full advantage of this marvelous promenade. The queather was excellent when I arrived, but today it changed. I brought you rain and bad weather.

Dec. 2, 1878,

Porta Romana, Villa Oppenheim.

Tchaikovsky wrote on the se his brother Anatol in Moscow: Tchaikovsky wrote on the same day to

walk from town! On my way here I was ing. slightly worried by the fact that N. F. day. When do you go to V. lives in close vicinity, and at times I even night, my wonderful friend. suspected that she intended to write me to crisit her. But her letter, which I found lying on my desk, relieved me. It is pose-thing the wrote again on the next day, December 4, at 10:00 P. M., concluding with sible to arrange everything so that we the following lines: need not meet."

Florence, December 3, 1878,

Villa Oppenheim. I cannot express, my precious Piotr Ilyitch, how happy I am that you like your house, and that we are so near each other. Even my own rooms seem more cheerful and my daily walks more pleasant. This morning I passed near your residence, so novel, so unusual for met I am so looked into all windows and tried to guess what you were doing. I bemoan the fact that the weather is so bad today, but it was not you who brought bad weather; it was that way all along. But tomorrow, or day after tomorrow, the sun will surely oppear, and then everything will be fine. When you take a walk, will you, please, pass by my villa, to see where I live? I just played the Canzonetta from your "Violin Concerto," with a violinist, and I cannot find words to describe my enthusiasm. .. Are your rooms warm, my dear friend? I was afraid that it may be cold, and

write you short letters, but often. Loving you with all my soul. N. F. v.-Meck.

> Florence, Dec. 3, 1878, Villa Bonciani, 11:00 P. M.

My dear friend:—I received your letter at dinner-time. It happened that Ivan Vasiliev (Madame von Meck's messenger), looking for Aliosha (Alexis Sofronov, Tchaikovsky's servant), found me instead, and handed me the cigarettes sent by you. Gracious God, how infinitely good and kind



MADAME VON MECK IN THE EIGHTEEN-

you are to me, my dear, my precious friend! Just five minutes before the appearance of these cigarettes I noticed that my supply was getting small and that I would have to ask you for some. The invitation as long as you are here. I know moment I thought about it, the cigarettes that in your villa I would not find a soul, fell on me out of a blue sky, and what ex- as you write. But this very circumstance

My walk, despite inclement weather, was a very pleasant one. I enjoyed the marvel- I should prefer to visit the Villa Opperous view at San Miniato, and on the way heim immediately after your departure, and back we passed by Porta Romana so that I would ask you to make arrangements for I could see your wonderful villa. What a such a visit. Please do not be angry with Welcome, my good, my dear, my incomparable friend! How glad I am, oh, how
"... My house consists of a number of gorden! I head indirects—must add that you have ome! To fel your excellent rooms. There is a splendid piano- be your youngsters. Hidren's tronge; it was view you have there! What a charming me for declining your offer. Good-night garden! I heard children's voices-must my dear friend. to reflect that in this villa, so near me, presence near, to know the country state of the in, to enjoy the same sights that are before and all necessary stationery supplies. I lives my best friend! Please, do not your eyes, to share with you the very tem-

to the money from her, after all that she perature of the ab-sit is a blessing, which my chief delight is the wonderful view, one of my letters. I know full well how is doing for me and that for a malicular to the sound of the delight is the wonderful view. When do you go to Vienna? Good-

"What marvelous weather we had from one to five this afternoon! What an enchanting view opens from Viale dei Colli!

It is beautiful to the point of madness. Historical truth demands that I mention, if ever so briefly, the not inconsiderable ex citement that I experienced when you and your household passed by me today. It is only. It is so difficult to persuade myself that my invisible good fairy may for a moment become visible! It is like magic!"

Madame von Meck to Tchaikovsky;

Glorence Dec. 5, 1878.

Porta Romana, Villa Oppenheim Pardon me, my dear, good Piotr Hyitch, for not answering your letter yesterday. but I can write only in the morning. After writing I take an eyewash with cold water, which prevents herdaches. If I write in the middle of the day, I always get a headtwo ajrana mut u may or cous, and ordered to start the fire in the hearth, the middle of the day, I always get a head-good-bye, dear neighbor. Now I will ache, and I dread it, because with me it ache, and the start of the star and upsets me for a long time.

Tell me, my dear, do they give you good food? Do you eat fruits at dimer? As to cigarettes, call on me any time you need them; I have a large stock, and of the best Turkish tobacco. You know, of course, that Turkish tobacco is least harmful; it contains the least percentage of nicotine. I will send you three different kinds, and you will tell me which you like hest. One of them was brought direct from Turkey by our relative, a Guard Officer, and the tobacco is excellent, but you may find it too aromatic, too tender-nen do not always like this kind.

I am so glad that you saw my villa; it is very pretty inside. If you wish to see it, all you have to do is to tell when, and you will not find a soul in here. Last night we passed near you, my dear friend. There was light in your dining-room, from which concluded that you were having dinner. Did you notice, my dear, that I have slightly changed the order of rooms? I wanted your bedroom to be on the sunny side. Are you satisfied with your biano? .

Tchaikovsky to Madame von Meck:

Morning. Villa Bonciani ... They feed me very well indeed. I who serves me. . . I have enough cigarettes thus far. . . .

Tchaikovsky wrote Madame von Meck again late at night on the same date.

> Florence, Dec. 5, 1878, Villa Bonciani.

. I am extremely grateful to you, my dear, for the invitation to visit your villa. But, please, forgive me. I am an odd person, and I will not take advantage of this invitation as long as you are here. I know embarrasses me. It is depressing to think that everyone should vanish at my sight.

On the same day he wrote his brother

(Continued on Page 624)

"The Genial Dr. Burney"

The Originator of the Piano Duet

One of the Most Striking and Picturesque Figures in Musical History

By Tod Buchanan Galloway

CHARLES BURNEY

HEN THE GREAT Macaulay, a ready wit, which made him conspicuous teen, as he tells us, he was learning everyin London owing to a cabal against the
who larne with two tunes—God as the man in the eighteenth century who thing that any one could teach him and Save the Queen and one otherreferred in his perfervid essay on Fanny Burney (Madam D'Arblay) to her father, Charles Burney, as a dilettante in music and as "the father of the daughter," instead of to Fanny as "the daughter of the father," be wrote in ignorance. In so doing he did an injustice to one who, far from being a dilettante, was one of the most learned and married, against his father's will, when he as well. earnest students of the art of music, as well as one of the most profound and erudite scholars of the brilliant age in which he shone. As one of his contemporaries makes record of him, "indeed a most extraordinary man-at home upon all subjects, and upon

all so agreeable !-- a wonderful man!"

The names of Purcell, Arne and Burney stand out among those who, by composition and writing, enabled England to take her place in the history of music.

When the mouse-like little Fanny Burncy, unbeknown to her family, secretly wrote her novel of "Evelina" and had it published, she produced a profound sensation. Nothing like it has ever been known before or since. England was stirred with amazement and astonishment. Although the era was the most brilliant since the days of Elizabeth, women were not known or heard of in a literary way; and, for the timid, retiring daughter of the great Dr. Burney-overnight as it were-to have achieved so much acclaim, temporarily caused the name of the father to be eclipsed by that of the daughter.

Today the novel "Evelina" is forgotten and Fanny Burney is known by her diary of the social and court life of England, with which she was familiar, and which shows by her record the life and character of her illustrious father to whom she was devoted.

Charles Burney was not a great musician. if we are to judge him by his compositions which, although numerous, were not lasting in character. But as a student teacher expounder and historian of music, he played a great and necessary part in the development of that art; and for these services musicians should be ever grateful.

A Brilliant Period

AS WE HAVE SAID the early Georgian period displayed more diversified talent than any era since the days of Queen Elizabeth. Even the golden glow of the reign of Queen Anne, just ended, the father in revenge married his cook, edge that he acquired that diligence and did not equal its brilliancy in letters, art, and poetry. It was a time of vivid biographies, diaries and letters, as the names of Dr. Samuel Johnson and his Boswell. Oliver Goldsmith and the critical Walpole exemplify. Sir Joshua Reynolds in art, David Garrick on the stage and Dr. Thomas Arne in music were some of the in a village near Shrewsbury names to conjure with.

To gain admittance to this charmed circle, neither good fortune nor wealth

gained and retained the greatest number helping himself to what he was not taught.

He wrote, taught, tuned musical instru-

Charles Burney, who was born at ments and copied a prodigious quantity of Shrewsbury in 1726, came of an old music for his brother. He says that he Scottish family whose name was originally tried "to keep up the little Latin he had Macburney. In this family the arts of learned," to improve his handwriting, and blended. Charles' father, James Burney, been not only music but prose and poetry

Of his first peep at Handel Burney says, 'I very well remember seeing him smoke

a pipe over a dish of coffee at the Exchange Coffee House; for, being extremely curious to see so extraordinary a man, I watched music and painting seem to have been to compose." The latter seems to have him narrowly so long as he remained in blended. Charles' father, James Burney, been not only music but prose and poetry Chester. During this time he applied to Mr. Baker the organist, my first music master, to know whether there were any choirmen in the Cathedral who could sing at sight, as he wished to prove some books that had been hastily transcribed, by trying the choruses which he intended to perform in Ireland. Mr. Baker mentioned some of the most likely singers then in Chester, and among the rest a printer of the name of Janson who had a good bass voice and was one of the best musicians in the choir . . A time was fixed for this private rehearsal at the Golden Falcon where Handel nearsal at the Golden Falcon Where Flander was quartered, but alas! on trial of the chorus in the "Messiah," And With His Stripes we are Healed, poor Janson, after repeated attempts, failed so egregriously that Handel left loose his great bear of a temper upon him and after swearing in four or five foreign languages cried out in broken English, "You schaundal! tit not you dell me dat you could sing at soite?"

> but not at first sight." In 1774 Dr. Arne, the celebrated composer and conductor of music, who, after two years residence in Ireland, was on the way to London to take his position as conductor of the Drury Lane Theater and composer for that royal theater, stopped in Chester. There he met young Burney, then nineteen, and was so impressed with his musical ability that the composer of Rule Britannia offered to take him into his home as an apprentice in music for three years.

'Yes sir," said the printer, "and so I can,



DLAYING IN the orchestra under Arne -and Handel when he was in London master, made Burney a drudge for the time being. This was relieved by the kindness of Arne's sister, Mrs. Cibber, the leading actress of her day. Her home, the resort of "wits, poets and men of letters," was open to Burney, where, by his geniality, was only nineteen years of age, whereupon So keen was he in the pursuit of knowlliveliness of manner and great intelligence, he speedily made many friends, among which deprived James of his inheritance, enthusiasm which he preserved throughout whom was Garrick. Here also he me James later, after a second marriage, found his long life. In his zeal for work he Handel: and he tells us of the first time himself with nine living children out of adopted a most unique device. He was that Mrs. Cibber prevailed upon the master fifteen to support, and so settled down to wont to tie a ball of string to his great toe musician to play.

portrait painting. Accordingly he chose and then to hang the ball out of the win-Chester as his residence, leaving his last dow, within reach of a laboring boy whom After Handel had gone, Mrs. Cibber asked Quin, the actor and wit, if he did not think that Handel had a charming hand, "Hand, Madam?" asked Quin. "You mistake; it's a foot." early morning work, which would awaken He tells us, "I also had a great passion

"Pooh-Pooh!" returned Mrs. Cibber; "but then has he not a fine finger?"

"Toes, by God, Madam!" exclaimed Quin.

"Indeed," says Burney, "Handel's hand was so fat that the knuckles, which usually convex more than those of a child, dented or dimpled in so as to be rendered concave; unique, being due, as the great Johnson and yet, with an uns acturity is minimplied, to an unusually happy combination to a genial temper of mind, an affectionate While at Shrewsbury, along with his of a genial temper of mind, an affectionate other stuffes in which he displayed great

A Cat Looks at a King nowere, instrument so much cherished WHEN CHARLES was fifteen years tone of the instrument so much cherished of age he was in Chester where he that his fingers seemed to grow to the keys. disposition, gentle and attractive manners other studies in which he displayed great VV of age he was in Chester where he that his fingers seemed to grow to the keys with dignity blended, with an unusually activity, he was taught by his oldest half-caught his first glimpse of the great Handel. They were so curved and compact when active and versatile intellect. He possessed brother to play the organ. He learned The latter was on his way to Ireland to be played that no motion and scarcely the a charm of character and manners, with French and to play on the violin. At six- produce his "Messiah," which had failed fingers themselves could be discerned."

born child. Charles, with his foster mother he hired to pull the string on his way to his A Strenuous Program

DERHAPS IT WAS to his life in a for angling, but whenever I could get time availed. Merit was the sole badge of mem- I village that he owed that wonderful con- to pursue the sport I ran no risk of losing bership, and it was with such a gauge that stitution which later enabled him to teach my time if the fish did not bite; for I al-Dr. Burney was welcomed and remained one music from eight in the morning until ways had a book in my pocket, which of its leaders and most prized associates. eleven at night, then write and study until enabled me to wait with patience their His place in the life of his times was four in the morning, and arise at seven; pleasure." unique, being due, as the great Johnson and yet, with all this activity, he lived to

The Lion and The Lamb

ON ONE OCCASION Burney suffered from an outburst of Handel's temper. One night at the home of Frasi, a celebrated singer, chiefly of Handel's compositions, the musician brought a duet from his "Judas Maccabeus," which the singer had not sung for two years. "At the time," says Burney, "he (Handel) sat down to the harpsichord to give her and me the tune of it while he sung her part, I hummed at sight the second over his shoulder; in which he encouraged me by desiring that I should sing out-but unfortunately something went wrong and Handel, with his usual impetuosity, grew violent: a circumstance very terrific to a young musician. At length recovering from my fright, I ventured to say that I fancied there was a mistake in the writing: which on examining Handel found to be the case: and then instantly with the greatest good humor and humility said 'I pec your parton-I am a very old tog-Maister Schmitt (the copyist) is to

There was at this time in London a young man by the name of Fulk Greville who desired above all things distinction in whatever went to make a gentleman of rank, fashion or fortune. This preëminence might be in learning, on the race course, in the hunting field or the fashionable exercises which went to make a beau or man about town. Among other things he desired the company of a good musician who could give him lessons. He was doubtful about this, as he did not believe that one could be a musician and a gentleman. A mutual friend introduced him to young Burney, who was ignorant of his quest. After hearing him converse and play upon the harpsichord, Greville found that Burney was both a musician and a gentleman. Whereupon he paid Dr. Arne three hundred pounds to cancel Burney's articles of apprenticeship and attached him to his

With Greville, Burney for a time led a gay life until the former concluded to get married. This he did by eloping with his lady love when there was no objection or opposition to his marriage. As one said, 'Greville prefers to take his wife out of a window instead of a church door."

Burney was to have accompanied the bride and groom on a trip to Italy; but just then he himself fell in love and Greville graciously cancelled the unwritten article which bound Burney to him and he was married and began his independent career. With his characteristic energy he at once began extensive teaching, composing music, and was appointed organist of St. Dionis, Bachchurch. So completely did he apply himself to work and study that at the end of two years his health broke down and, on the advice of his physician to live in the country, he accepted the post of organist at Lynn Regis, where he moved with his fast increasing family.

Although living in Lynn Regis to recover his health, with his insatiable zeal, Burney was not content to be idle. In addition to his services as organist, he taught music to such pupils as the unappreciative neighborhood could develop. Even when traveling from the home of one pupil to another, on the back of his faithful mare Peggy, he studied Italian poetry with a dictionary of his own compiling in one pocket of his great coat and his commonplace book in

A Masterpiece Born

was the beginning of an axional action of the congression of the conference of the c

break or mar until Dr. Johnson's death. Fanny Burney, in her memoirs, gives us the English stage. This was a happy diverlittle word-picture of a gathering at Mrs. sion for the Doctor, though his adaptation Thraler's, which her father had been com-

"I love Burney!" cried Dr. Johnson, em-"My heart goes out to meet

was but an indifferent success. Six years after the death of his first wife

Dr. Burney married a Mrs. Allen, who had been a great friend of the first Mrs. Burney. She was a widow whose daughter "He is not ungrateful, sir," said Dr. Maria was a friend and playmate of the Burney's daughter; "for heartily does he young Burneys, and they looked upon the marriage as a happy event which joined "Does he, Madam?" said Johnson, look- them all in one merry party in the same

> WILLIAM BYRD IN PRAISE OF SINGING (A Reproduction of an Old Print)



Reasons briefely set downe by th'author, to perswade euery one to learne to fing.

Irst, it is a knowledge easely taught and quickly leatned, where there is a good Master, and an apt Scholler.

2 The exercise of singing is delightfull to Nature, & good to preserve the health of Man.

It doth strengthen all parts of the brest, & doth open the pipes. It is a fingular good remedie for a stutting and stameting in the

It is the best meanes to procure a perfect pronounciation, & to make a good Orator.

6 It is the onely way to know where Nature hath bestowed the benefit of a good voyce: which guift is fo rare, as there is not one among a thouland, that hath it : and in many, that excellent guift is loft because they want art to expresse Nature.

7 There is not any Mulicke of Instruments whatsoeuer, comparable to that which is made of the voyces of Men, where the voyces are good, and the fame well forted and ordered.

8 The better the voyce is, the meeter it is to honour and ferue God there-with: and the voyce of man is chiefely to bee imployed

Omnis fpiriem Landet Dominum.

Since finging is so good a thing, I wish all men would learne to fing.

"Because, Madam," he answered gravely, love. It is but natural to love him. . question if there be in the whole world intelligence and manner, as Dr. Burney." for Burney that the "Great Cham," who did not care for music, went frequently to the soirces which Mrs. Burney gave and where there was always music.

Clouds and Sunshine

TT WAS WHILE he was in this retreat. In the following year he had the misfor-I that he began to plan his great life work, tune to lose his wife. His loss was great,

ing at her earnestly. "I am surprised at house. And so it proved to be. Dr. Burney described his wife as a being

"And why, sir? Why should you have of a "cultivated mind, intellect above the general level of her sex, and with a curiosity after knowledge insatiable to the last." "Dr. Burney is a man for everybody to Such a woman, coming into that brilliant inaccurate in some respects, his survey of family, was a great stimulus to her husband and his children. Almost daily she by first hand, has observations of great such another man, altogether, from mind, received the notables in letters, art and music; and it is of that interesting coterie This was certainly high praise from the that Fanny Burney has left such vivid pen ranged and written in an amusing, gossipy "Great Bear," as most people called him. pictures showing the social life under the It was also evidence of Johnson's regard Georges.

A Versatile Activity

S HAS BEEN STATED, Dr. Bur-AS HAS BEEN STATED, Dr. Dan ney's great work was his "History of Music": but what he accomplished in byplay, so to speak, would have been the life AFTER NINE YEARS of rustication, work of many an author. Thus, for exthe form of the property of the propert volumes of the "Memoirs of Metastasio," him a Member of the French Institute. intended as a supplement to his "History Classes des Beaux Arts. He was the inti-It its reliatory of Music." It was at this as was his grief. His friends, especially of Music"; his poem on Astronomy, in mate friend of Haydn, when he came to time also that Dr. Samuel Johnson's the Garricks, did their best to cheer him: twelve cautos of from four to eight hundred London. Burke, when in the Cabinet, had time also that Dr. Samuel Joinson's the Challess, as the Challess, as the Challess and Charles Fox obtained for him a royal and the enthulsman Cover up to a procession. So pleased A visit to France, to place two of his daugh-Joinson that he replied with, for him, ters in school, helped to dispel his melan-positions in music, prose and verse. In his series and simple character. As one was Joinsolt und in the second and simple was continually adding in philansaid of him, "He possessed all the saxity a remarkably cordial letter of thanks. This enough upon which has been upon the construction of the chesterfieldian School, without its and benevolent plans and efforts; of the Chesterfieldian School, without its

two great men, and this continued without adapt the music of Rousseau's little opera, fort of others was a marked characteristic

"Le Devin du Village," in which Queen
Marie Antoinette had herself appeared, for
When he projected the establis When he projected the establishment of a Public Music School, for the teaching musically gifted children in the Foundling Hospital, he was much in advance of his times, and opposition caused him to abandon the idea. It speaks well. however, for his interest in the cause of musical advancement and education that he strove for such a foundation.

In 1769 he was granted the degree of Mus. Doc. by the University of Oxford. He prepared, for his exercise on this occasion, an anthem which was performed; and two years later it was produced at Hamunder the conductorship of Carl Philipp Emanuel Rach.

Honors Abroad

IN THE PREPARATION of his "History of Music," Burney, after having read every book, manuscript or bit of writing available, wisely determined that the contemporary state of music could be best learned by visiting the various centers of that art in foreign countries and by personal touch with the most eminent living composers. Accordingly, armed with power ful letters of introduction from the Earl of Sandwich, the Doctor set forth to France and Italy. Everywhere was he received with attention and consideration. As he wrote Garrick, "I must say that my treatment among these men of genius and learning, throughout my journey, has been to the highest degree flattering"-and in this he was referring to such illustrious men as

Diderot, Rousseau and Voltaire.

On his return he published an account of his travels and experiences, which attracted the attention of even dour Dr. Johnson, who acknowledged his indebtedness, in writing his own "Journey to the Hebrides," to "that damn dog Burney.

The following year Burney continued his music history searching trip to Germany and Holland, where, among others, he met Gluck, Hasse, Carl Philipp Emanuel Bach, indeed all the leading musicians. Every country extended to him the greatest courtesies-all libraries and manuscripts were placed at his disposal. These voyages gave him unexampled material for his "History," which later proved to be, perhaps, its most valuable asset.

His return from his second trip had in it a tragico-comic incident, in that the poor doctor, overcome by nausea, was compelled to make the channel trip twice, as he fell

asleep and was carried back to France. When his "History of Music" was pub lished, it was dedicated, by royal permis sion, to Queen Charlotte: and the long subscription list was headed by the Prince of Wales, afterwards George IV. While today Dr. Burney's work has been largely superseded, and time has proved it to be contemporary musical history, arrived at value to students of music. It is an elaborate and interesting work, well arstyle. It is interesting as showing the vitality of his work, and how extensively it is referred to and quoted by Grove, Parry. Pratt and others.

Deserved honors came to Dr. Burney We have instanced his degree from Oxford. He was made a Fellow of the Royal Society, and one of the celebrated "Literary

THE ETUDE

A Day in Radio City

with

Frank J. Black

Musical Director of the National Broadcasting Company

PART II

probably never hear, which is of course a In other words, this is the working comblessing for yourself and mankind. Wag- pass of a bassoon, although the complete ner is quoted as saying that all first operas range runs to perhaps a fourth higher, or



think the simple folk songs of Germany These notes, however, have been used only in very rare cases and to most players them. In this way, it is my conviction that are very difficult. One of the classic exalmost everywhere gems of real melody amples of these rare notes is in the famous were turning up here and abroad; and in Bolcro of Ravel. The reason he used them many instances what these melodies needed was that the piece, as a whole, is a constant crescendo from beginning to end. Therefore, in following this design, he started very simple and untutored minds. Some of their creators have the kind of brain of the flute. To follow this, there was machine that no amount of tinkering could nothing in the orchestral palette that quite make into an efficient apparatus for turning took the place of the weak and thin notes of the extreme upper register of the bassoon. This illustrates one of the thousands "What does the orchestrator have to of technical and tonal problems which con-

know? He has to know the orchestra and front the orchestrator daily. "I get to my office about eight o'clock in he has to know musical taste. It is usually better if he does not know how to play the morning. Usually I write from then every instrument in the orchestra; but he until ten. A part of my work is original the morning. Usually I write from then must know intimately their technical limi- and a part is the making of arrangements. tations, their innate tonal characteristics; My department consists of seventy staff and he must have a keen sense of their re- musicians regularly employed, and some lation to one another in the tone mass. In two hundred and fifty or more who work other words, he is a sound colorist in the part time. Our library, which is the larghighest sense. He must have every imagina- est musical library of its kind in the world, ble tone color on his palette, and he must requires the attendance of thirty experts, know how to apply these colors with taste including everyone from librarians, arand beauty. For instance, if he is writing rangers, cataloguers, copyists, bookbinders. The 'fan' mail alone is at times enormous. a part for the bassoon, he should know that and purchasing agents to a musical rights. It may run as high as thousands of letters a Stokowski, a Toscanini or another me-

"TF YOU WANT to learn how to be an orchestrator, orchestrate anything,

it. At first your work is likely to be

mediocre, and many of the things you will

should be drowned like kittens, and the

of melody. Some of it, at first glance, may

seem very trite. But Beethoven did not

was a rich, appropriate, and, when possible,

a brilliant dress. Melodies often come from

their own God given gifts into appropriate

"There is in the world a great wealth

He made immortal symphonies of

same may be said of first orchestrations.

everything-just keep everlastingly at

paid for by the National Broadcasting Com- tion. Usually, after attending to correspens along and desires to take over the been judged previously by our staff as

Preserving the Spice

"M ANY THINGS govern the making up of these sustaining programs, chiefly the principles of variety and unceasing interest. The radio must be so interesting that it claims the attention any time that it is turned on. It is a principle of broadcasting companies to insure variety by avoiding the repetition of numbers on the same day on the same network. We have no more desire to exhaust the interest in a work than has the composer or the publisher. Therefore we have a rule that, if a work has appeared on a program once, it must not appear again that evening upon the same network. This applies to all programs. Some people have an idea that all programs on the radio are sponsored. The proportion of sustaining programs varies. but frequently runs as high as fully sixty

"With clerical help included, required in administration from other departments, there is a group in the Musical Department which can run in its personnel as high as four hundred people, not including the artists and choruses appearing regularly on our programs.

"After the period of writing and arrang-

consists of about twenty people. They are relating to the artistic and personal probreally program builders. They build these lems, not only at Radio City but also in programs themselves and are responsible the affiliated broadcasting stations from for them. These sustaining features are coast to coast, come to my desk for attenpany, unless some advertising sponsor hap- pondence, I look at manuscripts that have worthy of consideration and that are brought up to me for attention. From then until lunch I reserve for necessary appointments. At lunch I have an opportunity to talk over details with various heads of departments. Several afternoons a week close myself in and write for the various hours which I personally superintend-General Motors, Pontiac, RCA Radiotron and Coca-Cola. These are, of course, commercial hours. In addition to this there are

> "I am informed by one of our workers that in doing this I have been regularly writing an average of 180,000 notes a week This seems preposterous, but it has been my experience that the very study of music itself so accelerates the mind that musicians are often capable of doing far more detailed work than workers in almost any other calling. This accounts perhaps for the fact that so many musically trained people have become famous in other lines.

numerous sustaining features under my

Polishing the Product

"AFTER ALL this desk work and disrehearsals, which may be choral, orchestral or full rehearsals. My own hours I rehearse from the beginning to the end, myself. This is particularly necessary when there ing in the morning, I answer my mail. is a guest conductor, who usually comes in the useful notes in general are as here given. division. The sustaining program division a week. All important technical questions ticulous man, the work must be thoroughly



A STUDIO IN NBC HEADQUARTERS



POWER IN RESERVE



THE MASTER CONTROL ROOM OF NBC

prepared beforehand, so that no precious

"We use only one microphone for the whole pick-up, even in our larger concerts, and the dynamics are achieved by the actual performance.

"I have been asked if we do not move the microphone to secure a blending of tonal effects. This is never the case. The programs differ in no respect from a reguconcert. That is our aim, to carry the radio listener to a concert hall.

"Timing is extremely vital. Everything is timed to a split second, so that there the old time vaudeville conductor. may be no lapses. This means that a composition cannot be given at a rehearsal in essary in a concert rehearsal. One section of the orchestra must be in perfect relation to the other. A large part of the secret of this rests in the refinement of writing or orchestrating. Many of the blares and blasts that once were heard, were not due to the players but to unskillful orchestra-

"There is a difficulty in getting really good conductors for radio; because the good conductor must have a background of the highest artistic order, but at the same time he must realize that in popular music there are also many genuine gems. The Invisible Audience

N PLAYING in a hall seating three Thousand people, the conductor has an immediate reaction to his work; but when he plays before thirty thousand people he has to wait until Uncle Sam conveys the applause by mail. Therefore the radio calls for conductors with breadth, imagination and rich enthusiasm, combined with a super-sense of self-criticism. The conductor must be as ready to give his cues as the conductor at grand opera, yet he must retain the flexibility and resourcefulness of

"My correspondence reveals incessantly that the radio is destined to do great things one tempo and then be played at a broad-cast at another rate of movement. At re-horarsla we must pay far more attention to instrumental and vocal balance than is nee-eighty per cent, of radio is music, with an amazing proportion of fine music and

IN many ways the fine radio I programs of today supply the "atmosphere" which teachers living in smaller centers have always prayed for. The wise music teacher is the one who systematically employs the radio as a regular adjunct to his work.



MAIN CONTROL DESK OF NBC

RECORDS AND RADIO

By Peter Hugh Reed

announced for Fall concert tours and ra- The recording, which is Victor's, is exceldio appearances by the NBC Artists Serv- lent. (Set M266). String Quartet, who are justly regarded as youth, when life held many promises and Chief among these is the Kolisch one of the greatest string ensembles in the world of sound filled his eager cars and Europe today. Edith Lorand, famous Hungarian violin-

with her own orchestra for a first Ameri- viola and cello—the one in D major, Opus with ner own orenestra for a first Ameri-can tour. She is expected to be of par-8, known as the "Serenade." This is decan tour. She is expected to be of par-ticular interest as a broadcast attraction, titular interest as a broadcast attraction, Miss Lorand has directed her orchestra in more than four hundred concerts in does not demonstrate Beethoven as a master Europe and England. A pupil of the eminent Hubay and Flesch, she has also ap- craftsman. peared as soloist with several leading European symphony orchestras and in the concert halls of a half dozen countries.

Ria Ginster, concert soprano who enjoys a wide popularity in England as well as in Europe, will also make her first visit to this country. Her singing of Mozart arias and lieder on records has already definitely established her as a great artist; and the fact that she has successfully ap-peared as soloist under such conductors as Walter, Furtwängler, Muck and Beecham makes her coming visit something distinct-

ly worth anticipating. ly worth anticipating.

Monteverdi's Madrigal-Sestina, Tears of Strings" in the recorded performance by a Lover at the Tomb of the Beloved, which Gabrillowitsch and the Flonzaley Quartet: Columbia (Set 218) recently issued, sung yet actually it was all of six or more years by the Cantori Bolognesi is one of the ago. Now comes a new set, played by finest available examples of early Seven-Artur Schnabel and the Pro Arte Quarte, teenth Century madrigal writing on rec- which, because of its more vivid and realisords and likewise one of the most moving tic recording and its more faithfully reproworks of its kind ever written. It was duced artistry, must replace an old favorite. composed in 1610 at the Court of the Duke Schnabel and the Pro Artes give a notable of Mantua, where Monteverdi was serving performance of one of the greatest works as head musician. Written to the memory of its kind ever written—a highly refined of a young singer, whose sudden demise and carefully wrought performance. (Victwo years before had set the whole court tor album M267.) mourning, the theme of the poem is the

Monteverdi's importance as a con poser ments in the next year, which is after all is not generally known today. Yet he, who stands midway between Bach and Pales- begun to re-record the must successful of trina, is assuredly one of the great forma- his earlier sets. The first of these-Tschaitive geniuses of musical history. In the kowsky's "Nutcracker Suite" (Victor set development and expansion of opera, his M265) is undeniably enhanced by the new name leads the rest, for to him belongs the recording. This music, as one writer has distinction of having first made opera a observed, has a perennial freshness that popular and successful form of entertain- tempts one to classify it with such classics

only as an operatic composer, but also as can hardly imagine a person growing into an inspired composer of madrigals and sa- music or literature without knowing either cred music. His ability to express pro- of these two works, for both occupy a confoundly the ideas and emotions embodied spicuous and important place. It is doubtin a poetic text was both unusual and out- ful if we have anything on records which standing, as the Madrigal-Sestina will surpasses this work for its vividly reproprove. We recommend this work to all dis- duced orchestral opulence. criminating lovers of good music. It comes Recommended recordings: Huberman's from the Golden Treasury of the Past- brilliant performance of Lalo's "Symphonic its art however timeless; for it will appeal Espagnole" (Columbia set 214); Harty's to all who have ears to hear and the pow- brilliant and more supple performance of ers to appreciate both today, tomorrow and the Polka and Fugue from "Schwanda" tomorrow's tomorrow.

Mozart's "Symphony in C major," K425, singing of arias from Mozart's "Magic is known as the "Linz Symphony," because Flute" and Verdi's "Simon Boccanegra" it was composed in haste in that city in (Victor disc 8684); Fischer's consummate 1783 for a special concert. The influence playing of Handel's Piano "Suite in D of Haydn, both in themes and in form, is major" (Victor 8693); and Albert Spaldapparent in this work, even though the hand of Mozart is unmistakable throughown creation, called "Etchings" (Victor out. The work strives for brilliancy and set M264). grandeur. Even the slow movement, despite its inherent Mozartean tenderness, is N. B .- In the seventh and eighth lines of somewhat festive with trumpets in the sort of the earl to the last paragraph of this column of the September Etues, the paragraph of finale is particularly attractive. Although twich it was originally written," is not thematically the work lacks distinction, sym- historically correct. Then, in the eleventh metrically it is perfect. Fritz Busch, equal- line, "organ technique" should read "key ly eminent as solo violinist and ensemble board technique."

CEVERAL foreign artists, long ad- player, displays another faucet to his exmired by American music lovers from their excellent recordings, are Broadcasting Orchestra through this work.

Early Beethoven music, written in his gladdened his heart, is presented in the work which the Hindemith Trio plays in ist and conductor, is also to appear here Columbia album 217. It is a trio for violin

The performance, which the Hindemith Trio, gives of this work is perfect. The balance and fulness of tone is extraordinary. It is another tribute to the genius of three great musicians, who, in combination, know how to submerge their individual personalities for the perfect projection of an ensemble composition. Like Dumas' Three Musketeers, they are "one for all, all for one," which is as it should be. The recording of this work is excellent.

It seems only yesterday that we were writing and reading laudatory reviews on Schumann's "Quintet for Piano and Strings" in the recorded performance by

The recent enormous strides in recording grief of an imaginary lover at her tomb, will unquestionably bring many replaceequitable and just. Already Stokowski has in light vein as "Alice in Wonderland." Its ment in Italy and elsewhere. in light vein as "Alice in Wonderland." Its Monteverdi was gifted, however, not appeal is, of course, equally as great. One

(Columbia disc 68310D); Kipnis' glorious

THE ETUDE

La Bohême

(LAH BO-HAME)

A Tragedy of Humble Life in Paris

An Adaptation of Puccini's Famous Opera, to be Used as a Reading at Music Clubs

By Edward Ellsworth Hipsher

Michele Secondo Maria Puccini Michele Secondo mana Lucia. (jah'-co-mo ahn-to'-nee-oh do-men'-Musicians," on June 22, 1858, whilst the largely for the church, and one opera.

"American Supplement" of the same work places the event on December 288th of the A Humble Beginning same year. Then the "Musical Courier" says it was December 24th; and, in spite of these disagreements, "Riemann's Musik Lexikon" and "Baker's Biographical Dic-Lexikon" and "Baker's Biographical Dic-tionary of Musicians" solemnly declare that the future famous composer first saw day and yielded sadly to discipline. He first dollars) for this very worthy purpose. (vee'-ab-re'-jo) a popular summer resort on December 23, 1858, with "Baker's" clinching its statement as verified "in auto-graph letter to editor." After all of which his guardian-uncle had him appointed early one may safely conjecture that the master really was born. So far as discovered, all agree that this was at Lucca (loo'-cah), Italy; that it was in 1858; and that he died on November 29th, 1924, at Brussels.

With this last date the Puccini lineage closed a full two centuries of service to music. The great-great-grandfather and pre-namesake of the subject of this sketch. Giacomo Puccini (1712-1781), rose to be cappella (mahay-stro dee cahp-pel-lahwith the ah and ay of the first syllable so

IACOMO Antonio Domenico of a "Requiem" sung at the funeral of Joseph II of Tuscany. The grandfather, Domenico (1771-1815), was a widely recogee-co mee-kay'-lay sec-awn'-do mah-ree'-ah nized organist and the composer of three poo-chee'-nee) was born, by authority of operas. The father, Michele (1813-1864), the "Encyclopaedia Brittanica," on June 22, a pupil of Mercadante (mêr-cqh-dahn'-tay) 1858; of "Grove's Dictionary of Music and and Donizetti (dawn-ee-tset'-tee), composed

TITTLE IS KNOWN of Giacomo's childhood except that his widowed mother was harassed by poverty, that his studied music under Angeloni and made as organist at Muligliano, three miles from Lucca, to relieve the family purse.

In his first examination for a scholarship at the Conservatory of Lucca, Puccini failed, but succeeded in the following year. He however acquired no real enthusiasm for music till, while preparing to go to Milan, he heard at Pisa a performance of was a distinguished theorist and composer dred lire (about two hundred and forty fame,



ONE OF THE LAST PORTRAITS OF PUCCINI

The Dawn of a Career

(mahr'-co sah'-lah), who had heard the satiable hunger for hunting. opera at the instance of the librettist, led the "Aida" (ah-ee-dah) of Verdi, which so in a subscription of a few hundred lire handwritings of Wagner, Rossini, kings, stirred his mercurial nature that for the (lee'-ray) for the copying and producing queens, and the great of the earth. The organist of the Cathedral and Maestro di remainder of the night he paced the bed- of the work. "Le Villi" had its first per- wizard of the magnetic current contributed, room, singing over and over again the formance at the Teatro dal Verme (Tay"Governments come and go; centuries famous march. A year of study at the "dr-tro dahl xxr-may), on the evening of pass; everything changes; but Bohéme reblended as to form almost the long i of Royal Conservatory of Milan had been May 31, 1884; it pleased, and Ricordi mains . . . Edison." Talismans which in English) of the Republic of Lucca, along made possible through the friendship of a bought it and commissioned the young comwith being a voluminous composer. The lady-in-waiting who influenced Queen Marposer to write another, "Edgardo." Puccini were photographs of Lincoln and Edison great-grandfather, Antonio (1747-1832), gherita to grant a stipend of twelve hunhad made his first milepost on the road to hanging above his piano.

A Personality

the time neared, panie more and more had fied. possessed him so that for days and nights he did not sleep, and finally on the eve before he should have left for Paris he THE MOOTED PROBLEMS of opera gave way to reticence and telegraphed that were perhaps more nearly and satis-

near Genoa. There his tiny home became a veritable curiosity shop, through his pas-THE FIRST contribution to the stage sion for collecting clocks that would play was "Le Villi," (lay vecl'-lee) with its tunes, whistle and talk; devices for lightlibretto by Fontana (faun-tah'nah), an ing cigars; trick boxes, from which many obscure Turinese poet. Offered for the a surprising Jack-in-the-box popped out Ricordi (ree-cor'-dee) Prize of 1883 it corkscrews; atomizers for distributing perfailed to win mention; but Arrigo Boito fumes; and lead birds of all times, races (ahr-ree'-go bo-ee'-toh) and Marco Sala and peoples, these last a tribute to his in-

His walls were weirdly bespattered with

Following the great success of "La Tosca" (lah taws'-kah), Pucinni built at Abetone (ah-bay-toh'-nay) across the lake DUCCINI'S LIFE was a perpetual para- from Torre, a sumptuous villa, hoping for Pdox. The most popular composer of seclusion for his work; but in these surhis era, he was perhaps the least known, roundings all inspiration fled; and, after personally, of the great figures of his day. several vain attempts at residence, the com-This was but a reflex of the naturally acute poser returned to his beloved hunting lodge timidity of the man. In illustration, when There, the maestro did most of his work "La Bohême" had passed its thousandth at night, before a crackling fireplace. He performance, the composer was invited to was fond of composing with the room filled lead a Parisian gala performance. Insist- with chattering friends. He would sit at ent appeals finally won a reluctant consent. the piano working out a theme, suddenly From the first Puccini was terror-stricken jump up to join in the argument of a politi at the thought of appearing in evening dress cal or artistic problem, and then, with the before the public. He did, however, re- discussion at white heat, would break off hearse before a mirror the use of a baton, and return to the polishing of his phrase. his walking on and off the stage and the Or, when the fever was on, he would work proper recognition of applause. But, as far into the wee hours, after the friends

The Master Hand

factorily solved by Puccini than by any In spite of this timidity and a certain other composer. His nearest compatriot attendant haughtiness, Puccini was delight- peer, the immortal Verdi, surpassed him in fully hospitable in his informality with moments of superlative inspiration, but he friends. He shunned the public whilst had not the same power of long sustained warmly responsive to the few. After his flight in the realms of impassioned melody first success almost his entire life was spent Accepting much of the Wagnerian theory, in a humble, rustic hunting lodge at Torre Puccini avoided the ponderosity of its creadel Lago, (tor'-ray del lah'go) a small tor and, without cheapening his art, made village but a few minutes from Viareggio it understandable to the plain man. His



PUCCINI'S STUDY AT TORRE DEL LAGO

was an astonishing success in merging the Parpignol (pahr-peen-yohl) claims of drama and of song, in widening the bounds of opera's appeal, in softening the sharp and irritant angles of the old conventions of this art, and in providing opportunities for those gifted mortals who are both great singers and great actresses, till the most famous of Wagnerian sopranos have found Tosca and Cio-Cio-San (chohchoh-san) worthy of their best mettle. He made it forever clear that grand opera need not be heavy opera; in fact that it may be at times near light opera, and this without losing its eloquence; and that the human voice was created to be a medium of song. With all of which he has left no place for doubt that a first duty of the opera composer is "to get over the footlights"-an art in which he has had no superior, if an

(igh-co'-sah) and Illica (cel-lec'-cah), is based on Murger's novel, "La Vie de Bohême" (lă vee duh bo-hame) (Bohemian Life), a tale of the Latin Quarter of Paris at about 1830. Wisely, they presented but four scenes, and these felicitously contrasted. In this work Puccini first displayed his full ripened art. "Edgardo," of 1889 had failed; "Manon Lescaut," (mănaung less-coh) at Turin in 1893, somewhat atoned for this by its display of sometimes Mozartian grace and dramatic grip, whilst the superb ensemble which closes the third act first truly showed the closes the third act first truly showed the composer's genius for the interpretation of tragedy through melody. "La Tosca," "Madame Butterfly" and "The Girl of the Golden West" were to follow. Each has its supreme moments, when poignant melody seems almost to have reached the bounds of its emotional expression. None of these, however, achieves so completely as "La Bohême" the composer's gift for maintaining a continuous flow of melody that at times illumines and at others intensifies the story." In no other is there such an unbroken spontaneity—that spontaneity which spells perennial favor with the public. In it the composer "illumines with unerring defeness the whole gamut of human emotions." The music begins by delineating whimsical comedy; and it ends, as Ernest Newman says, "by drawing a delicate veil of wistful sadness across the face of tragedy itself." It is great art, the art of perpetual youth, because it sincerely and beautifully portrays truth.

"La Bohême" is perhaps unsurpassed, if equaled, among operas, for its appeal to the fundamental human sympathies. It is a living portraiture of the life of the 1830's among the art students of the famous Latin Quarter of Paris. It pictures faithfully both the humor and the pathos in the existence of a settlement of young visionaries, each clinging in childlike faith to the belief that a "great" inspiration from his pen, brush or chisel is to register him on the elusive roll of fame. Here in their poverty they live long days and nights on the fare of anchorites, with a bit of good fortune to any one of them leading to their Puccini has enshrined for all time in the magical score of his work.

Characters of the Drama Rodolfo (ro-dawl'-fo), a Poet Tenor

Schaunard (show-nahrd), a Musician Marcello (mahr-chel'-lo), a

Alcindoro (ahl-cheen-doh-roh), A

Custom House Sergeant.

Students, Working Girls. Shopkeepers, Street Vendors, Soldiers, Restaurant Waiters, Boys and Girls, People of the Street

Music

An excellent potpourri of themes from the opera, by Bernardo Wolff, may be had for either two of four hands and would make a pleasing introduction. There is also a shorter fantasia for four hands, by Nino original as is the former mentioned.

Act I

bookcase, four chairs, a painter's easel, a minutes.

should still be rated as such a gay Lothario, Benoit enlarges upon his imaginary esca-pades and is painting himself in rather pades and himself lurid hues, when he is astonished to find his tales not meeting with approval. In fact the four young artists express themselves as inordinately shocked at such licentious conduct and, declaring one so deprayed to be unfit for their abode, they none too politely invite his absence and finally bundle him out of the door with an ironic "Good evening."

With the demands of debts thus delayed, Alassio, not so difficult nor so true to the original as is the former mentioned. The the "four musketeers" (as they are known to the neighborhood) decide on an evening at the Cafe Momus, their favorite resort when in funds, for which Schaunard has provided by dividing the remains of his Scene—An attic with a large window store. So off go all but Rodolfo, who intime from any stage when performed on the first first from any stage when performed on showing an expanse of snow clad roofs. Sits that he must first final na tricle for February 1st, 1806, at Teator Regio (Royal Theater) of Turin. Its libretto, by Giacosa and there a table, a small cupboard, a little assurance that he will join them in five



FINAL SCENE OF "LA BOHÊME"

few books, candlesticks and many packs of Rodolfo has made two or three vain

Marcello works at his painting, "The Passes in the doorway a figure of maidenhood sage of the Red Sea," whilst Rodolfo looks in all its charms. To his invitation to enter pensively out of the window, each trying to appear oblivious to the unpleasant chill. she replies that she has come but for a light for her candle. By the time the candle is Finally forced to confess their mutual dis- lighted, the susceptible Rodolfo is encomfort, and with not a penny for fuel, chanted; for, as Murger describes her, Marcello first suggests burning his chair "Mimi was a charming girl especially apt and then his "great" painting; but Rodolfo to appeal to Rodolfo, the poet and dreamer. rebels at the thought of the odor of burning paint and from a drawer rummages a drama of his past efforts and offers it as of a highborn beauty; its features had a sacrifice to physical ease. As the first marvelous refinement. The hot, impetuous act is burning Colline enters, he too almost frozen. Then, as more pages are burned and the three cluster about the grate, two boys enter' with food, wine, cigars and a camelia. This frail beauty allured Rodolfo. piece of wood. The lads are scarcely gone But what served wholly to enchant him and the three men busy with laving their unexpected feast when Schaunard appears, scattering small coins about and telling of "windfall" that has crossed his path. Ease. fortune to any one of mining and finking a and the voice of landlord Benoit demanding admission. Knowing this visit to be candle is scarcely more than lighted when there is heard the tattoo of distant for no other purpose than to demand the she is seized with sudden faintness and drums. Soon a patrol of soldiers enters, far delinquent rental, the four first con- would have fallen but for Rodolfo catching led by a band, and the entire crowd starts sider denying admission; then, on hatching her in his arms and leading her to a chair. a scheme which will get rid of him for a With water sprinkled on her face and a by this time spent all their money are withwelcome. Amazed at the cordial reception of himself and the note of expenses, Benott lights it, and she is leaving when a sudden suggesting that their bills be left with the Baritone succumbs to their lure and ingenuously gust through the opened door extinguishes waiter at her table, to be paid by Alcindoro: Soprano chievous rogues deftyl lead the conversation for it in the dark, so that, while feeling cells and Colline carrying the shocks: to love and gallantry, with sly allusions to about the floor their hands meet and Ro-

attempts at a beginning of his story when It is Christmas Eve. In the frigid room he hears a timid knock and, looking up, ful. Her face reminded one of some sketch blood of youth coursed through her yeins. giving a rosy hue to her clear complexion that had the white velvety bloom of the were Minn's tiny hands, that, despite her becomes so cager for a change of position household duties, she contrived to keep that she feigns a painful foot, removes her whiter even than those of the Goddess of she, and sends Alcindoro to an adjacent

longer period, they offer him a boisterous glass of wine Rodolfo revives his visitor, out means with which to pay for the luxuri-Alemanoro (onterior density). Bass Benoit's amours and intrigues with the dolfo exclaims. "Your tiny hand is frozen!

Tenor ladies, which have come to their ears. Let me warm it into life." Which leads Bass Highly pleased that, in spite of his years, he into one of the most beautiful scenes of which the young lovers depart to join their

Music

Scene for Mimi and Rodolfo (soprano and tenor), beginning "Che Gelida manina (Your tiny hand is frozen)."

Act II

The scene is a small square at a crossing of streets, with a motley crowd of soldiers, serving-maids, boys, girls, students, working girls, gendarmes, and so on, all in the spirit of Christmas Eve. There are shops of all sorts, and at the right the Cafe Momus, with filled tables on the street before it. Vendors bawl their wares, all is animation, with Rodolfo and Mimi walking aloof from the crowd, in which Mor--ello, Colline and Schaunard mingle. Rodolfo sees in a shop window a pretty bonnet trimmed with pink roses and buys it for Mimi, regardless of its taking the last of his share of Schaunard's "windfall." Colline, Schounard and Marcello bring a table from the overcrowded case, and Ro dolfo and Mimi join them. Having ordered an extravagant meal, all are enjoying themselves, when there enters a smartly dressed and coquettish girl of twenty, attended by fussy old dandy. They are Muscita and Alcindoro. This old noble, who still considers himself something of a beau, is the last victim of Musetta's wiles, which accounts for her gorgeous toilette. Having observed Marcello, whom she really loves, with the party of merrymakers, Musetta at once becomes dissatisfied with her very mature cavalier, insists on sitting at a table well in view of Marcello and attempts attracting his attention. Marcello, though infatuated with Musetta, at first refuses to notice her coquetry, which so amoys her that she resorts to loudly scolding her companion and finally smashes a plate on the payement. This to no avail, she resorts to song and begins the famous waltz, perhaps the most popular single number of the whole work.

VIII Music

Musetta's air, Quando me'n vo' (As through the street).

(If it so happens that there is not a suitable voice available, this selection may be had for piano or for violin and piano, in excellent arrangements. This song, into the second strophe of which Alcindoro injects voluoble vocal comments, leads into the finest ensemble of the opera, one worth the making of a considerable effort to secure talent adequate for its performance.)

In the commotion of the ensemble which succeeds her song, Musetta, to whom Marcello has now made signs of recognition shop to bring a pair a size larger. As he to follow them. The young artists, having after which they hurry from the square Rodolfo and Mimi arm-in-arm, Schannard cello and Colline carrying the shoeless Muscita between them.

BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by VICTOR J. GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR



The Clarinet-Its Use and Care

By Albert Kaufman

THE POTENTIALITIES for the as some may imagine; but the beauties of not entirely clear in your own mind, do be adjusted so as to do so. The action expression of beauty are latent in all its finished playing will more than reward not heart and the structure of the keys should be light and not demand when the structure of the str musical instruments. The ability to bring out this beauty is a matter of train-

Among the family of musical instruments, the merits of the clarinet are widely

AN ATTEMPT TO learn to play the ments, the merits of the clarinet are widely

AN ATTEMPT TO learn to play the "The Prima Donna of the Orchestra." Who, having once heard it, ever can forget that beautiful song which von Weber to "Der Freischüte"?

To the layman the clarinet is but a hand instrument, or one of the orchestral "parts." What he should know is the exquisite use given to it a dominant rôle in an octet; Beethoven, in a septet; and Brahms, in a quintet, as well as having written for it a sonata. So many have been so misguided

of a poor player, that they are quite oblivious to its possibilities. The clarinet has, along with the stringed

instruments, and in many combinations, especially of the woodwind family, a distinct place on the recital program and parother instrument offers more promising professional possibilities. There is probably and yet on which there are so few highly capable players.

Not for the Immature

THE CHILD PRODIGY is very rare upon this instrument. It is one which requires the equipment of an adult. To be sure there are many who begin its study at an early age. But the child has not yet the lung development, the strength of thumb, nor the large enough hand for properly supporting the instrument. The child is not yet able to cope successfully with all the problems entailed in a finished performance. Even the mature performer is not free from worry. The reed may not respond satisfactorily; a particularly delicate passage may not come out clearly; a "squeak" may occur; or there may be trouble with the mechanism.

There are, however, no handicaps to the mastery of the clarinet at which the student need be alarmed. A good instructor and enthusiastic persistence on the part of the student will overcome all its difficulties. No, it is not so easily learned

OCTOBER, 1935

the care and effort put into its study,

Selecting the Teacher

recognized. Its tone is peculiarly expres- competent teacher cannot be recommended. illimitable. Then composers have recog- which bad habits are so easily acquired; nized these good qualities by making use and upon which, when once fixed, they of the clarinet in many of their finest works. are with more difficulty eradicated. This It can sing so expressively, and with this is true, both in the mastery of the mechit has such a versatile technic and fioritura anism of the instrument and in the proper that it has not without reason been termed interpretation and phrasing of the musical composition. And for these reasons it is and instructor should be trusted.

By these few points the student may these questions answered in the affirmative, each pair of tones. one may feel quite safe in his care.

must be a real love for and devotion to ment. music.

how to do it. If the teacher inquires as hands; and keys that do not fit the size

Selecting the Instrument

THE SELECTION of an instrument is vital to the success of the student, and A good mouthpiece is most important; Its technical resources are almost There is scarcely another instrument on he should not attempt this without the assistance of an experienced person. The in- of a beautiful tone. Artists find it somestrument should be one that is well in tune. times necessary to change the mouthpiece The octaves should be true. The various on a clarinet; as defects are apt to develop registers should be true-neither sharp nor with continued use. The mouthpiece should flat, as may be sometimes slightly present blow freely (easily); and no particular in instruments of really reliable makers, notes should be either muffled or explosive. There may be individual notes slightly out Needless to say, the quality of tone must necessary that the greatest care be exer- of key; and especially the lower register be good. Then the facing of the mouthcised in the selection of a teacher. Only may be somewhat sharp, Often these de- piece must be of the best quality and prophas given to the clarinet in his Overture one of recognized standing as both player feets may be remedied by an expert crafts-erly adjusted. If it is too open, it becomes

The instrument should be easy to blow gauge very nearly the qualifications of his (free-blowing). It should have brilliancy teacher. Does he insist on real beauty of of tone, particularly in its lowest register, to which this instrument has been put in tone? Must the tone both begin and end The individual tones should be clear. There not be difficult to produce. Then, most imthe chamber music of the masters. Mozart neatly? Does he insist that the music be must be no "fuzzy" quality, such as is wrote for it a fine concerto, and gave to played accurately, both as to the correct apt to appear in the throat tones (A-flat, wrote fit a mic consertio, and gard on process and the proper rhythm? Does he A and B-ilat). There should be a comtie a leading part in a quinter and a trito, notes and the proper rhythm? Does he A and B-ilat). There should be a comtie most operation to the most operation and the throughout the entire range.

Von Weber left for it three concertos, a insist that the notes sing in finished plete and true chromatic scale—with all the throughout the entire range.

Von Weber left for it three concertos, a insist that the notes sing in finished plete and true chromatic scale—with all the throughout the entire range.

Von Weber left for it three concertos, a insist that the notes sing in finished plete and true chromatic scale—with all the throughout the entire range. spect and care for your instrument? With semitone of difference of pitch between mouthpiece and the instrument, play a slow

The Roehm system has been found most Naturally, the teacher cannot be held en- reliable in this family of instruments. Any by this instrument's wailings in the hands tirely responsible for results. There must extra keys only encumber the player and be earnestness and determination on the at the same time add to the problems of part of the student, and with this there keeping the instrument in proper adjust-

music.

In selecting an instrument, make sure
At the lesson the student must not be that it is of good materials. Those made of out getting shrill, than will a poor set, afraid to ask questions. This is one of the wood are probably the best. The hard ticularly in the chamber music concert. For the student, who has the enthusiasm and ure the needs of the pupil. Do not allow cracks; but it lacks that brilliance of tone a thin tone; and it will not respond to a persistence to master its resources, no any point to pass till it is quite clear in which belongs to the one of wood. The forte effort without becoming ugly in tone your own mind just what is to be done and mechanism should feel comfortable to the quality. no other instrument that is so widely used to your understanding of a point, and it is and shape of a particular hand may usually study is a wise investment. For instance,

"Yes" till it is quite clear that you can heavy grasping. There should be a close go home and practice intelligently. wood, as this will influence the quality of tone. Such a crack may be remedied by a

> necessary to press too hard with the embouchure, and there is a consequent strain. If too close, the reed closes easily and again there is trouble. The high tones should portant of all, it must respond to the most delicate shadings of forte and piano; and

movement from a concerto, or any composition of a singing nature. For the freeblowing of the equipment, slur large inter-

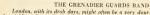
Another point to be carefully tested is the amount of good tone possible. A good instrument and mouthpiece will allow more This is highly important to observe. A

A good instrument at the beginning of suppose an instrument has one or two tones out of tune. The ear of the student will become so accustomed to these as to lose, to a large extent, his ability to discriminate nicely as to pitch. In fact his ear may thus become permanently injured, from a musical standpoint.

Good Care Worth While

OF COURSE THE instrument of the have proper care. Immediately after F COURSE THE instrument should use, it should be wiped dry. Cracking should be prevented by the use of olive oil. For a new instrument of wood, this should be applied after each drying of the first week and once a week thereafter. Put the (Continued on Page 615)

In the third complete paragraph of the second column of this page of the September ETUDE, the fourteenth line should have read "the strings (not horns) set off"; and in the seventeenth line "Siegfried" should have been "Götterdämmerung,



London, with its drab days, might often be a very dour place were it not for the vivid scarlet uniforms of the Grenadier Cuards and the inspiring music of the splendid bands. Surely these musical organizations are very valuable assets in the civic life of London Town.

MUSIC EXTENSION STUDY COURSE

For Piano Teachers and Students

By Dr. John Thompson

Analysis of Piano Music appearing in the Music Section of this Issue

THE SWAN BY ALEXANDER MACFAYDEN

A Monthly Etude Feature

of practical value,

by an eminent

Specialist

In the painting of this musical pastel the tonal brush must be applied with utmost delicacy. The tempo is not only unhurried but deliberate. Play the opening chords in the right hand pianissimo but with real sostenuto, for these provide the background for the opening announcement of the theme (in the left hand) which begins on the last eighth note of measure 2.

The melody, too, is to be delicately traced, though at all times well sustained and played with a beautiful singing quality of tone. Here is a specific instance in which the melody should be distinct not simply because it is louder than the accompaniment but because of its tonal quality. Quality first-and quantity as needed to establish balance.

this point hold the effect of tonal intensity until measure 22 is reached when a gradual diminuendo is in effect which drops to ppp at measure 30. After the pause tempo is resumed as before—the color values fading gradually as the end is reached.

Both pedals may be used with good ef-fect in this piece. They are to be utilized however, not as "loud" and "soft" pedals but to color effects.

SATIN SLIPPERS By GUSTAV KLEMM

After the brief two measure introduction these satin slippers go immediately into watch-word through the entire composi-

The dynamics are forever changing as indicated in the text, and staccato and legato passages are interspersed freely with an effect of contrast and life in the first

The second theme is in A minor, Syncopation is introduced by playing the first beat staccato, and accenting the second heavily. This effect persists throughout the second theme. After a repetition of the first section, a Trio section is introduced in the key of C major. The rhythits interpretation. mical treatment of the second theme is while the right plays a dancing succession manner. The left hand notes are to be of staccato chords. Use forearm attack for best results in playing these chords.

From the Trio return to the Sign (after the Introduction) and play to Fine.

HIGH SCHOOL GRAND MARCH By C. W. KERN

This march calls for style and rather vigorous treatment.

After the opening fanfare of the Introduction the first theme has its beginning at measure 5. Use plenty of arm for power and resonance. Pedal as indicated and do not spare the bass. A number of this type is always the better for a good deal of support from the left hand. In playing the second section beginning at measure 13 take care that the upper tones in the right resonance to be heard over the triplet accompaniment of the alto as well as the

nears the reentrance of the first theme. All accents in this piece are rather well marked and a steady March tempo should be preserved throughout.

DUBINUSHKA

Arr. By C. F. MANNEY THE ETUDE presents this number as a novelty for piano solo.

The Song of the Cudgels is a Russian Mr. Manney is based on the harmonization of a previous setting by Kurt Schindler. True to the tradition of Russian folk songs heavy, pesante tone. The changes of pace

are frequent but clearly marked. Music of this type must be played with abandon to be effective. The too meticulous, studious rendition is out of line and pedantic in the extreme. Therefore learn the notes carefully and let the performance be for once without too much restraint. Be erratic, this once, just to see how it feels!

SONG WITHOUT WORDS By JAMES H. ROGERS

This plaintive little melody has quarter notes for the right hand against an offtheir dance. The triplet figures in the beat accompaniment in the left. The melright hand are to be flicked off with sparkle ody should be strictly legato and phrased and grace. Grace as a matter of fact is the exactly as marked. The left hand accompanying chords should be played with rather shallow touch so as to produce a thin quality of tone. The right hand should be played with deep pressure touch and the best possible singing tone.

The tempo is rather deliberate, and when properly performed this little number should sound more like a song than a piece for piano.

PRAYER OF THE CRUSADERS By Evangeline Lehman In the title of this piece lies the clue to

The music is slow, well sustained and preserved at this point in the left hand obviously must be played in a religious

played long but detached. Beginning at measure 9 give proper emphasis to the counter theme carried in the upper voice of the left hand. The pedal is marked for the first few measures. After this the words ped. simileare are written, meaning of course, pedal in the same man-

This little piece is a good study for the acquisition of quiet tonal control.

SERENADE CAPRICE

By LOUIS VICTOR SAAR It is quite evident that Louis Victor Saar

though bearing the name of a stormtossed country is more French than German, at least in his writings. This little serenade

The charm of this Serenade Caprice is and 10. The section organisms at measure and the convenience string composer by the careful way in all the beauties inherent in the modern phrase played by the left hard alone is trional sub-dominant key, in this case C which he has marked the interpretation of plano in our effort to make it sound as (Continued on Pone 632)

than the others but builds in tone as it ignore the text can fail to give a satisfactory reading of this capricious serenade.

BIRD AS PROPHET By ROBERT SCHUMANN

Beautiful with the elusive quality which marks all deathless music this composition repetition. It is not only a delight to the ears and the heart but it lies naturally and comfortably under the hands of the pianist. craftsman's chantey. This transcription by There is a distinct feeling of satisfaction in the mere muscular motions of playing this composition.

It is suggested that the triplet figures is in the minor key (G minor). In the in thirty-seconds in the right hand be first section take care not to allow the melody line to be lost as it weaves its serwith very shallow touch. This procedure The piece opens in four-four but is cut tous a certain minutes and spaces of this arts grow time suppose an active tour tous four cach time the Refrain appears, excelly as marked. This edition is carequiet sustained melody (in whole notes) pentine way between outer and inner voices. lends a certain thinness and sparkle of to establish dealers.

The song grows in tonal "density" to two-four each time the Refrain appears.

The Refrain sections should be played with fully edited and many finger helps will revigor and fire and the application of a ward a careful perusal. For example, dividing the passages between the hands, and measures in the second section but for the

> posed of a beautiful harmonic progression, throughout. typically Schumannesque. In this section note that the left hand plays an imitation of the right hand melody. This imitation begins on the second beat of the measure. Give this voice just enough importance to be heard, being at all times careful not to let it over-top the theme. The sudden pianissimo played piu lento (measure 24) leads back subtly to a reëntrance of the or gnome theme should have an element of first theme. Birdlike passages are again roguishness and humor, the fairy theme heard, fading gradually into the quiet end-

GAVOTTE By J. S. BACH

This fine Gavotte from the "Fifth French Suite" demands nice contrast between legato and staccato playing. Its tempo is somewhat faster than that of the usual gavotte. It is written in alla breve time, and the text reads allegro grazioso.

pointed and observe the accents, giving par- eighths be played with clean finger legato. ticular stress to the occasional wedge shaped accent marks.

The left hand counterpoint, beginning in the middle of measure 4 should be played strictly legato but with a thin quality of tone so as not to obscure the right hand. A shallow touch will accomplish this readily. The same treatment is given similar left hand passages which occur at measures 10 to 12, 16 to 22, and so forth. A strict tempo should be observed, together with a certain flexibility of rhythm. The rhyth-mical line undulates even in Bach playing. It is a grave mistake to play Bach theme is in the relative minor, D minor. in the style of a metronome study. The and the melody is carried by the right amount of flexibility employed of course, hand. Make the proper tonal balances be is left to the good taste and common sense tween measures 17 to 20, marked forte and of the performer.

PRELUDE

By G. F. HANDEL To play Handel well one must make sure of especially clean finger articulation. This has the delicacy and finesse associated with music was composed for the Harpsichord, hand (soprano) are played with sufficient French music rather than the sturdy solid- an instrument which demands a clean, precise touch if the tones are to be heard at all. Our modern rolling attack would result accompaniment in the left hand. Toss off dependent to a great extent on the manner in bad smearing if applied to the harpsiaccompanies in the control of course a nice problem presents are in evidence in all music from the very sharply the sturred notes at measure himself an able editor as well as an interities. Shall we deprive this old music of simple to the very complex. The opening and 16. The section beginning at measure

major. This section begins more quietly each phrase, Only those therefore, who much as possible as the original sounded? If not, how much of the tonal resource of the modern piano may we employ without obliterating the characteristics of the orig-inal music? No two people seem to agree on this point. Each performer therefore should give the problem thought and decide

for himself. Be sure to observe the breathing places tion. The dynamics are simple, and are clearly marked. At any rate do not attempt histrionics in the interpretation of this Prelude. Here we have an example of pure music which after all should appeal to the intellect as well as to the emotions.

BIRDIE'S LULLABY By N. I. HYATT

This first grade tune supplies an active

The procedure is reversed for a few most part the left hand carries the burden The second section in G major is com- of rhythmical activity. Use legato touch

GNOMES AND FAIRIES By ELLA KETTERER

The first theme of this little piece begins in G minor and ends in B-flat major, The second, which is the fairy theme, is in the key of E-flat major. Both themes are to be handled lightly and delicately. The first should be played with grace and serenity. Follow accents, staccati, and so on, as marked. This piece is better played without pedal.

GAMBOLING GRASSHOPPER By J. LILIAN VANDEVERE

This little number gambols over the key board in characteristic style. Play the staccato eighths with free swinging arm action, tossing the notes from one hand to Make the opening staccato chords very the other. Let the intervening legato Note the constant change of dynamics. Make the most of the many two-note slurs.

CHERRY BLOSSOMS

By B. COLEMAN The first theme in Cherry Blossoms is a melody for the left hand against a right hand chord accompaniment. It is in F major, a comfortable key for second graders, and moves along with even flow. The repeated chords in the right hand should measures 21 to 24 marked piano. This same tonal contrast appears again in meas-

MERRY PRANKS By N. I. HYATT

An excellent study in rhythmical patterns. The modern teacher emphasizes the importance of having the pupil recognize melody patterns, rhythmical patterns, harmony patterns and finger patterns. They

THE ETUDE

THE TEACHERS' ROUND TABLE



No question will be answered in these columns unless accompanied by the full name and address of the writer. Only initials or a furnished bseudonym will be bublished

THE BACH SARCOPHAGUS

In naking repairs to the Johannikirche of Leipsig, an oak coffin was ex-humed, in which, though not authenticated, there was good reason to believe the believe the state of the state of the state of the state of the state limestone stronghages here and the state of the state of the state crypt below the alter of Johannis. In the rear rest the similarly hierarchical crypt below the alter of Johannis. In the rear rest the similarly hierarchical mains of "a noneatity of whose existence the world has never known nor had reason to cave." Such was and is the appreciation of the "Great Cantor" in a municipality on which he shed immortality.

Starting Again

Starting Again

I have studied the plane for twelve years, but in the last ten months to the start of the sta

Why not secure a copy of "Guide to New Teachers," which can be secured gratis from the publishers of The ETUDE? Then locate your grade in this work by examining works of similar difficulty and proceed as this little booklet indicates. We should say that in the seventh, eighth, ninth and tenth grades you will find abundant material to keep you busy for two years in self study. We would advise you to secure Christiani's "Principles of Musical Expression." This work is invaluable for a student at your grade, whether studying with or without a teacher.

Fatigue after playing is a far more seri-ous matter than that of securing a guide for study. Indeed, we hesitate to tell you what to do until you have had a talk with your physician and find out whether you are physiologically right. Sometimes infected teeth or diseased tonsils make the individual "tired" and nothing can be done about it until you have the matter remedied. If there is no physical difficulty, we would advise you to go in for a course of general physical training. Get a copy of "The Secret of Keeping Fit" by "Artie" McGovern and follow the suggestion of this trainer of many famous men Students of the piano often struggle in vain to acquire a larger technic by straining themselves through practice, when they do not have the physical foundation to warrant the muscular and nervous strain concentrated in the muscles and nerves of the shoulder, the arm and the hands

Nervousness in Public Appearance

I unapperson seventeen years de. When person seventeen years old. When person seventeen years old. When person per

It is hardly ethical for us to advise you, as you may need the attention of a physician. He may tell you that good food, exercise, especially sun baths and massage, may improve your general condition so that public appearance is not a hardship.

However, if you are in fine shape physically, we have found that the only cure for stage fright is incessant public appearance

until you get over it. The first four or five experiences may be very dreadful, but if you keep on, the time usually comes when you forget yourself and are able to play as well in public as you would in solitude.

It sometimes helps at the start, however, to take a few deep breaths, so that one is stimulated by abundant oxygen before going before an audience. However, do not he discouraged if your types do chatter a few times. Almost every public performer has gone through this experience. The main thing is to keep at it until you conquer it. If you know your work thoroughly so that you have faith in your infallibility, your stage fright will soon disappear and you will enjoy every moment of public performance

Melody Writing

Please advise me as to what are the best books for an introduction to the writing of melodies?—G. D.

The following books are recommended for melody writing: "Theory and Composition of Music,"

P. W. Orem; "Melody Writing and Ear Training," Dickey-French; "First Year Melody Writing," Thomas Tapper; "Exercises in Melody Writing," Percy Goet-

A Well Rounded Course

As well founded Courses.

Several of my pupils who are finenesses and a several of a several o

done some transposing, memorizing and have studied Cookes "Standard and the studied Cookes" and the studied Cookes" and the studied Cookes "Standard Studied Cookes" and the studied Cookes Cookes Cookes and Studied Cookes Cook

It is indeed a wise teacher who avoids what might be called a "spotty" musical training. The course that you have de-signed for use with your own pupils is comprehensive. Each teacher usually knows his own field best and how it should be adapted to the work of individual pupils Your suggestions for supplementary work are excellent and the Heller-Philipp studies are very useful indeed, especially in the case of pupils who have had a great deal of what we might call "raw" technical studies, with very little color and melodic work

New Teachers" which your publisher will kind of pedagogical vertebrae.

The aim of all practical teachers of this the case of telling time, the figures on the day is to make their courses as eclectic as face of a clock are not really necessary, possible. This guide to the most used The position of the hands is sufficient and pianoforte literature is very valuable in the figures may as well all be O, as indeed this particular.

One of my pupils has taken lessons about a year, using John M. Wil-liams' first book published by Presser. She is seventeen years of age. She can play the "Song of India" very well. My question is shout the follow-

An Unusual Reader

well, "question is about the followling,"

Then the plays a place, she down

The first the plays a place, she down

The first the plays a place of the first the fir

Do not worry about such a pupil. What she is doing in music is very much like what the modern teacher in the public schools is trying to do with the reading text. Whether it is right or wrong, we do not Bach, wherever it can be introduced, is pretend to say, but you must know that always desirable. The Carrol selection has thousands of pupils, who in other years been used with great success by thousands would have been taught the alphabet as the of teachers. You should have a "Guide to very first step, now learn word forms from the start. When you, yourself, read a gladly send you without cost of any kind. chord, you do not consciously spell it out. This gives a comprehensive list of materials It is very much like recognizing the face in all ten grades which may be used as a of a friend. You do this at once, without looking at a single isolated feature. In they are in some clocks. We have seen clocks in France without any figures.

By analysis you will be able to point out the different musical letters with their corresponding notes on the piano, but it would seem somewhat unwise to us to discard what is apparently a natural gift and "start all over again." No good sight reader reads notes singly. The expert reads a whole phrase, and sometimes two or three measures at a time, just as you read a short sentence at a glance, and not the alphabetical letters in it. In reading music a chord should be read as one word and groups of notes, scales, arpeggios, just as you would read phrases.

Beginning Delayed

Beginning Delayed.

The writer, twentynine years of ace, he thin acquired a good hackand concert, dedires to pursue a
course which would enable him to
course which would enable him to
good of the concert and make of averaged. He was a support of the course, and
other or chesteral make of averaged. He was a support of the course, and
of the rependence were compared
or other beginners were compared
overst which course method
works which course
works which works
which works
which works
which works
which works
which works
which works
which works
which works
which works
which works
which works
which works
which works
which works
which works
which works
which works
which works
which works
which works
which works
which works
which works
which works
which works
which works
which works
which works
which works
which works
which works
which works
which works
which works
which works
which works
which works
which works
which works
which works
which works
which works
which works
which
which works
which
which works
which wo

We would advise you to continue with Williams' "Book for Older Beginners" and then secure the "Grown Up Beginner's Book," which has just been published.

High Lights in the World's Famous Piano Methods

PART IV

DEPPE

By Florence Leonard

marks the beginning of a new trend in "methods." He is important not only because he presented new and original ways of schooling the hand and developing

He was known to Brahms and to Clara pressing by the elbow. Schumann as a highly promising young conductor of Hamburg, whence he went to Berlin to become Hofkapellmeister.

I the instruments of the orchestra increased his sensitiveness to piano tone. At any rate he deplored the prevalence of hard tone and of unmusical interpretations. "I turning upon the wrist as if it were a pivot. tone and of unmusical interpretations. "I hear the music the people do not play," he would say. The too common lack of clearness he ascribed to lack of finger-con-"None of them have any fingers," was his frequent remark.

a public performer, but he had a remark- oblique. able insight into the relation of hand to piano and a wide knowledge of piano litera-

The accounts of his method come to us through his pupils, and naturally they vary

"How" to Use Hand

BEGAN his teaching of a pupil with two simple exercises which were to be played with each hand alone, very slowly, with movements carefully planned and precisely carried out. Next, this con-trol of the hand was applied in scales and other technical figures, Etudes, and other compositions. In his teaching appeared, thus, the beginning of the "how" methods as distinguished from the "what" methods For, once the hand was in order, "he shows me how to conquer the difficulty now. He takes a piece, and while he plays it with the most wonderful fineness of conception, he dissects the mechanical elements of it, separates them, and tells you how to use your hand so as to grasp them, one after another. Technic and conception are identical, as of course they ought to be."

Amy Fay and Hermann Klose give what are apparently the most authentic accounts of Deppe's own ideas.

Position

THE SEAT must be low. As the master would say, "One may have the soul of an angel and yet if the seat is high the tone will not sound poetic."

The fingers should be slightly curved.

Amy Fay says, "curved as much as possi-The outer side of the hand is raised, and must not be lowered during the play-ing. The finger must "sit firm" in the joint (the knuckle). The thumb is curved and free from the hand. The wrist is held a little higher than the hand, then bent a little, touching the keys on the side.

'To get the right position of the hand- only.

be interpreted to conflict with the idea, later action. The arm leans on the fingers and The shoulder must not be raised. "elbow must be lead, the wrist a feather."

In playing the scales there is a sidewise movement, but without effort. The wrist A simple, genial, warmhearted man, with group. "In the scale each finger turns a little on its key as on a pivot, till the next

Weight, Not Stroke, and Calm Control

out, as he was a pioneer, his theories should ments; not, therefore by more or less not meet all the needs of his pupils, and forced work of the muscles but in complete first principles with ideas of their propose with no inner nor notice in complete first principles with ideas of their The tone formed in this way is

of the hand would have to be lowered.) tone." The finger makes an effort in lifting The lift is only moderately high. hold the hand in a ball over the keys and slowly unfold the fingers. In doing this ward. (This is the first description, except the connection between hand aim sound, soonly untout the ingers. In doing this ward, (Inis is the miss unexample, the third and interpretation, but also because these ideas were of such far-reaching value.

The state of the st He was born in 1826 and died in 1890. low." The hand must be free from any not be held down by the finger. There must pressing by the closw.

The line from wrist to elbow rises slightly. The line of the outerside of the in the tip. In scales the fingers seem to hand should run through the arm (Axis). draw the tone out of the keys. "The perfectly calm control of the hand in this position is the first requirement." In trills lifting, between the tones. "At first the PERHAPS the constant association with WiRST AND arm must be "light" (a the fingers are always in the tips of the fingers are always in the constant association with misleading sequences).

Scales and Chords

PLAYING the scale you must I gather your hand into a nutshell as it were, and play on the fingertips. In the muscle, and you get all the strength is raised a little more than in the five-finger taking a chord, on the contrary, you must spread the hands as if you were asking a lift the finger moderately high, the muscle blessing." For chords, the hands are raised a saving sense of numor and macthe devo-tion to his ideals, he attracted students both by his own personality and by the playing of his finished pupils. He himself was not the hand in many passages is always a little tended." Rubinstein's chords were described as patterns-"He spreads his hands as if e were going to take in the universe, and TONE IS MADE, "not by stroke, but takes them up with the greatest freedom and abandon."

Pivotal Exercises

THE TWO exercises for developing the calm control, which required months of practice, are as follows Form the hand in the natural, not forced,



BEETHOVEN IN THE COFFEE HOUSE

Here is a mre pictorial discovery. This shortene HUUSE, the majorial discovery. This shorteness, we may be the archive them are the majorial discovery to the majorial discovery. The shorteness was made from life, in 1823, by the government efficial, Edward Kin. I term, was made from life, in 1823, by the government official, Edward Kin. I term, was made tower to take a good glass of beer in the exemings and smoke a pipe of tobacco. He went to the taverns and coffee houses more often in his later life. The sketch is reprodued from the excellent German weekly, Illustrirte Zeitung,

THE TEACHING of Ludwig Depoe (This must be the inner side; for, if it not only noble, but also has more body, and position; lift each finger in order (but not marks the benchming of a number of a marks the benchming of the benchming of a marks the benchming of the benchmin touched on the outer side, the outer side therefore carries better than the struck high), beginning with the 5th. Let them muscles, at first without depressing the key (The movement is likened to the simple swing of a clock's pendulum.). Very slowly the fingers fall on dc, cb, ba, with the fingers 5 4, 4 3, 3 2, in order, and so on.

The second exercise is played in the same manner as the first, but broken thirds are used instead of seconds (db, ca, bg). These two are the only prescribed exercises. In playing them the effort is made before the tone sounds, that is, during the moment of

Reasons for Using Weight and Oblique Position

THE REASONS for this manner of using the hands, Deppe stated thus 'The extreme lifting makes a 'knick' in simply from the finger, whereas, when you from the whole arm comes to bear upon The tone, too, is entirely different Lifting the finger so very high, and striking with force, stiffens the wrist, and produces a slight jar in the hand which cuts off the singing quality of the tone, like closing the mouth suddenly while singing. It produce the effect of a blow upon the key, and the tone is more a sharp, quick tone, whereas by letting the finger just fall, it is fuller less loud, but more penetrating." Amy Fay adds, "I remembered that I had never seen Liszt lift up his fingers so fearfully high as the other schools, and especially the Stuttgart one, make such a point of doing." Also in regard to scales, she says, "Liszt has an inconceivable lightness, swiftness and smoothness. When Deppe was explaining this (the scale) to me, I suddenly remembered that, when he (Liszt) was playing scales or passages, his fingers seemed to lie across the keys in a slanting sort of way, and to execute these rapid passages almost without any perceptible motion. I'm sure Deppe is the only master in the world who has thought that out: though, as he says himself, it is the egg of Columbus—'when you know it!"

Some Disciples

HERE FOLLOW the pupils of Deppe who adapted and created ideas ac-cording to their needs and their individual

Anna Steiniger, like Amy Fay, had studied with Theodore Kullak before going to Deppe. She was a girl of great talent of intellect, of initiative. Although she eagerly grasped Deppe's principles, still she found that they did not wholly satisfy her ideals of tone. She discovered, too, that for her the source of power was in the muscles of the upper arm, and thus she was brought to study the influence of the shoulder, and began to "balance" the arm in the shoulder. In this way she acquired remarkable evenness of tone. The center of power was she decided, in the shoulder. It followed naturally, that when one wished to move sidewise for the scale connections, the movement should be in the shoulder, not

The position of the hand, also, she

FASCINATING PIECES FOR THE MUSICAL HOME

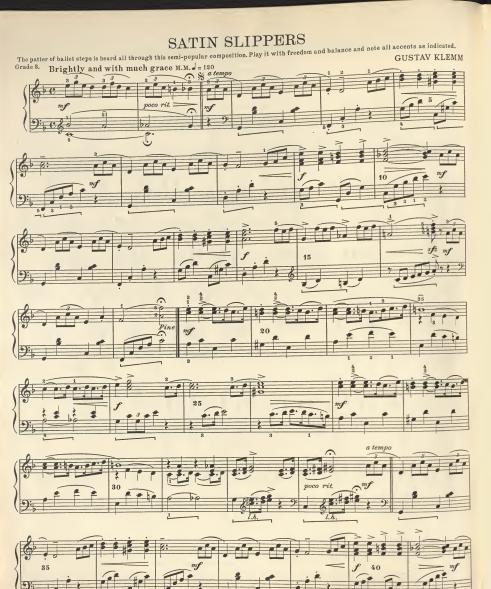
THE SWAN

This is to be described only as a musical pastel-an attempt to make atmosphere with tones. The whole style of the piece is novel and should be a relief for both pupil and teacher. ALEXANDER MAC FADYEN, Op. 18, No. 2 Andante M.M. = 108 molto tenuto melodi pp molto rall. pppp

Copyright MCMXIV by The John Church Company

OCTOBER 1935

International Copyright

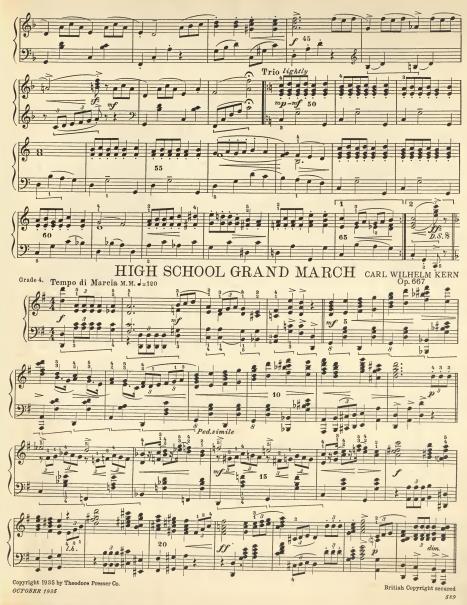


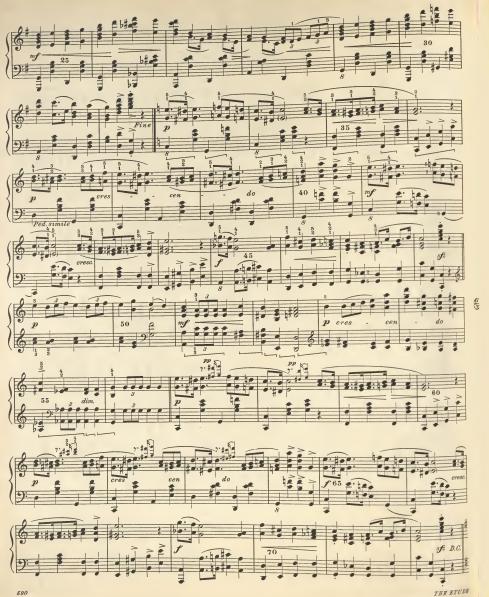
British Copyright secured

THE ETUDE

Copyright 1935 by Theodore Presser Co.

588

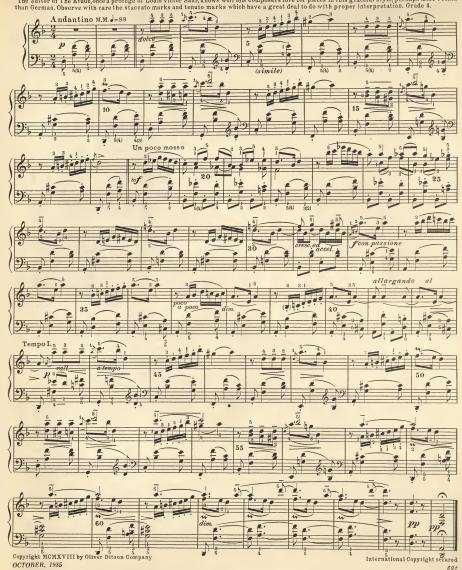




SERENADE CAPRICE

SERENADE CAPRICE LOUIS VICTOR SAAR, Op. 892 No. 1

The editor of The Etude, once a protégé of Louis Victor Saar, knows well this composer's love for pieces in this graceful style, perhaps more French than German. Observe with care the staccato marks and tenuto marks which have a great deal to do with proper interpretation. Grade 4.





MASTER WORKS

BIRD AS PROPHET

This little piece represents one of the rarest flights of Schumann's fancy. Here is an orchard full of feathered songsters, warbling with all their might that the world is to be born again. Perhaps you hear only one bird but we hear millions singing this wonderful prophecy. Once well learned, this is the that the world is to be born again. Perhaps you hear only one bird but we hear millions singing this wonderful prophecy. Once well learned, this is the kind of a piece that one just loves to play over and over again for the sheer joy of eliciting this beautiful piece from the keyboard.

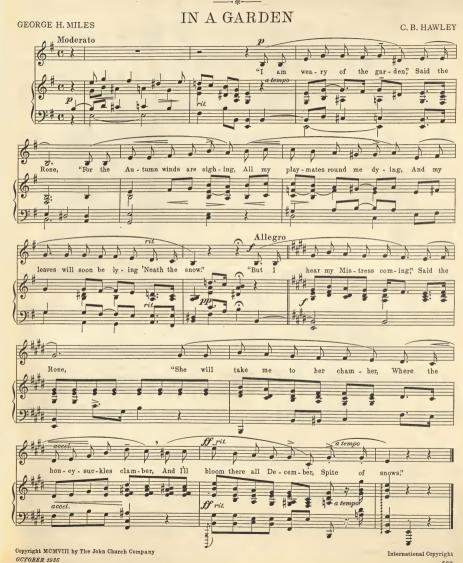
R. SCHUMANN, Op. 82, No. 7

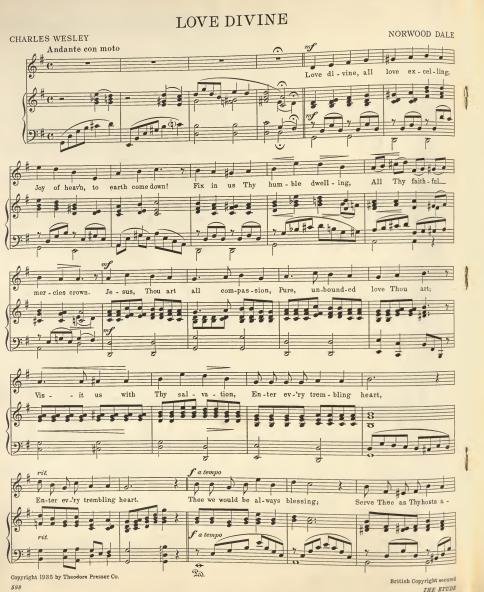


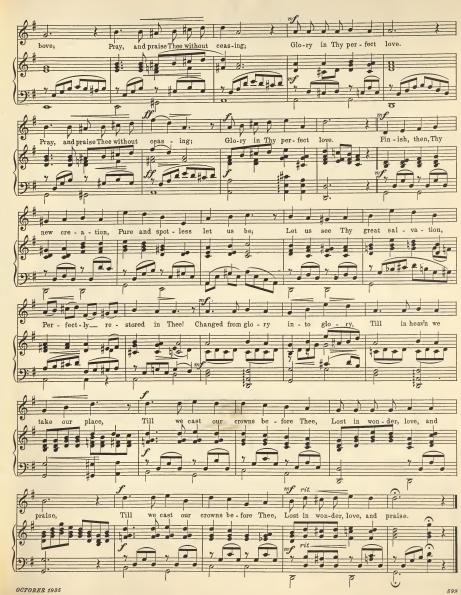


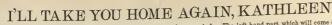


OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES











FAY FOSTER
Art. by H. J. Stewart

poce / Gt.

molto leg.

Copyright MCMXXI by Oliver Discan Company
THE STUDE

pp sotto voc

Violin

2nd Violin
ad lib.

Piano

Lightly, in march tempo

Ch.Voix Célestes

poco rit. (The maidens fade into the gathering dusk)

MARCH OF THE WEE FOLK

tempo sempre p dreamily

ppp Aeoline

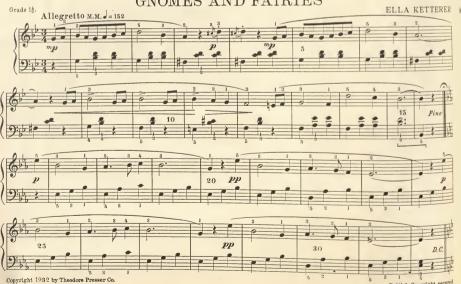
JESSIE L. GAYNOR

Arr. by Bruce Carleton





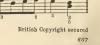
FASCINATING PIECES FOR JUNIOR ETUDE READERS BIRDIES' LULLABY HESTER LORENA DUNN When each hand plays a phrase just right Each hand starts near the middle, In time and fingering, I'll play them both together then,
And later I will sing. With each thumb over D: Left thumb will reach the high bass notes, I'll count them up from C. Grade 1. Andante M.M. = 96 Close your eyes and fold your wings, and dream of man-y pleas-ant things Now it is your time to rest; Lit-tle bird-ies in your nest, Bird-ies to their nests will go. When the sungoes wings and fly; When the sun climbs in the sky, mf 10 lit - tle bird - ies Lit-tle stars the cra-dle swings, While your 1ul - la by it sings, In the breeze your British Copyright secured Copyright 1935 by Theodore Presser Co. GNOMES AND FAIRIES Grade 14. Allegretto M.M. = 152

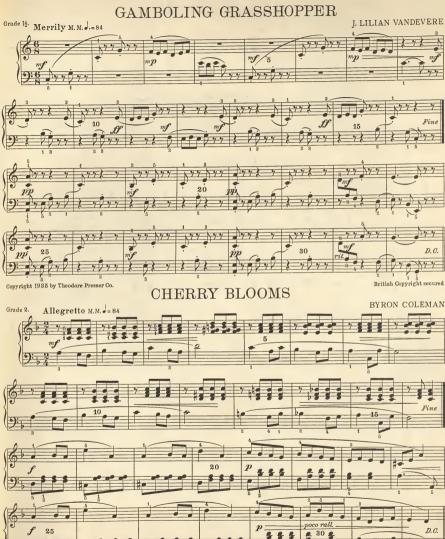


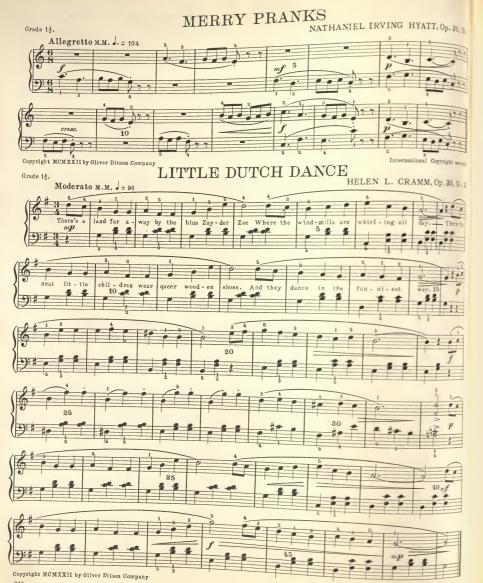
British Copyright secured Copyright 1935 by Theodore Presser Co.

THE ETUDS

OCTOBER 1935







Fifty Years Ago This Month

Charles W. Landon, a widely known position by a first hearing; what pleases teacher of that period, wrote, in "A Talk you in the first moment is not always the with Punils"

"All difficult passages are to be perfectly learned by your having practiced them over and over. Fingering and touch are to be kept in mind, for it is not possible to per- purpose is, and how to accomplish it, what form well unless you have a good technique. There is but one way to accomplish this, new, be careful that you have a perfect and that is to listen critically and attentively to your practice and to do artistic work on every phrase you perform. Brain illustrate it until you have a clearly-defined, and heart, thought and conscience must be sharply-impressed ideal in your mind.

severe with yourself. a name in everything he undertakes.'

of self-control consists one of the perfections of the ideal man

the beginning to its end. Learn the meaning of the Italian words of expression, and Masters should be studied.'

"Many exercises, etudes and pieces are given for a special purpose. Be sure you have a clear impression of what this special style of touch to use, and, if the touch is understanding of what it is and exactly how

'Let Jenny Lind be your model. Signor "I emphasize conscience because it cer- Garcia, her teacher has said: 'Her only tainly is wrong to practice carelessly; for genius was in the power of continuous ap-waste of time and money—the cost of your plication. I will tell you in what she was lesson-is a matter to be conscientious over. greater than any other pupil I ever had. You must learn the 'difficult art of being I could play over a cadenza or phrase, saying, 'Do it so.' She always listened very "Zelter, who was one of the greatest attentively, never interrupted. Then when teachers of Europe, said of his pupil, Men- I had finished, she would say, 'I have delssohn, 'It is not his genius which sur- thought it over, and do not quite unprises me and compels my admiration; for derstand. Would you tell me again? that was from God, and many others have I would tell her a second time. She would the same. No; it is his incessant toil, his study it carefully, minutely, and then had bee-like industry, his stern conscientious- the courage to say, 'I think I have some ness, his inflexibility towards himself, and comprehension of your meaning, but it is his actual adoration of art. He will gain not quite clear.' I have any amount of patience, and I would tell her a third time. "No habit can be of more value to you She at last seized upon the true meaning, than to absorb yourself in the work before and, although slow in learning, she never you, to make your will-power control forgot. The lesson of Jenny Lind's thought nerves and body, and to do it at enormous progress in so short a time was once, as soon as you are seated at your this, that after a first and thorough explanainstrument. Spencer says, 'In the supremacy tion she knew how to apply herself in the right way to study. I do not remember to have repeated the same thing a second time "Ask questions about your lesson, from to her after the one lesson. In consequence she learned more in one year than other pupils will in ten years or a lifetime. .

"Observe if the self-satisfaction that you how to do correctly the passages of hard time or fingering. Learn how fast you are to play your etudes and pieces, and if you the cultivating. The more perfectly you understand the phrasing and content, es- understand your lesson, the more interest pecially of the obscure passages. Learn and pleasure you will take in your music how the piece is composed—its motives, and therefore the faster you will learn... climaxes, points of repose, and cadences. You will have learned much, when you "Schumann says, 'Do not judge of a com- know how to take a lesson."



New in

STYLE, TONE AND SCALE

See the present smartly fashioned line of Kimball grand and upright planos See the present smarry restricted the continuous of the continuous seems at the Kimball dealer's show room. Note how perfectly these planes measure up to the standards of modern fashions. A few bars of melody will discove veals the artistry of their design, finish and craftsmanship.

A newly modeled Kimball in your studio will add prestige, enthusiasm and impetus to your teaching. Kimball Grand and Upright Pianos Lead

the World in Quality, Economy and the Number of Pianos in American Homes. This nationwide endorsement is your quarantee of satisfaction. No other piano firm matches our record of 79 years without reorganization

or change in family ownership. Also Architects and Builders of Kimball Organs for Churches, Residences, and Auditoriums

W. W. KIMBALL COMPANY

KIMBALL HALL CHICAGO, U. S. A. 665 Fifth Avenue

Please send me without obligation 1935-36 Kimball Piano Brochure.	
Name	
Address	
City State	

The National Broadcasting Company Music Appreciation Hour

(Continued from Page 574)

January	31,	1936—	11:00 A.M.—Series A, 8th Concert: Trombones and Tuba 11:30 A.M.—Series B, 8th Concert: The Dance
February	7,	1936—	11:00 A.M.—Series C, 8th Concert: Symphony 11:30 A.M.—Series D, 8th Concert: Berlioz Program
February	14,	1936—	11:00 A.M.—Series C, 8th Concert: Symphony 11:30 A.M.—Series D, 8th Concert: Berlioz Program 11:00 A.M.—Series A, 9th Concert: Percussion Instruments 11:30 A.M.—Series B, 9th Concert: The March
February	21,	1936	11:00 A.M.—Series C, 9th Concert: Symphony (continued) 11:30 A.M.—Series D, 9th Concert: Wagner Program
February	28,	1936	11:00 A.M.—Series A,10th Concert: Percussion Instruments (continued) 11:30 A.M.—Series B,10th Concert: The Overture
March	6,	1936-	11:00 A.M.—Series C,10th Concert: Symphonic Poem 11:30 A.M.—Series D,10th Concert: Brahms Program
March	13,	1936-	11:00 A.M.—Series A,11th Concert: The Human Voice
March	20,	1936—	11:00 A.M.—Series C,11th Concert: Modern Suite 11:30 A.M.—Series D,11th Concert: Contemporary American Composers
March	27,	1936	11:00 A.M. to 12:00 Noon, All Series: Students' Achievement

.

"Music can be made one of the most powerful incentives and controls in the most unsettled and dongerous years of o man's life. It is impossible to overestimate its value as a safeguard to youth. Its mathematical problems, its oppeals to all the higher emotions, its invitations to practice and experiment, leave little inclination for vulgarities in the music-loving boy."

HAVE YOU A COPY OF THE NEW FREE "WHOLE WORLD" CATALOG?

This booklet will be of infinite service to you ... in the selection of music collections. One of the most attractive catalogs ever issued of standard music for piano, voice, violin, organ and other instruments. Every book illustrated, and described, together with its complete contents. If you are a teacher, student or lover of music, be sure to write us to-day -a postcard brings it. (Not sent to Canada or European countries.)



THIS FREE CATALOG CONTAINS

ESCRIPTIONS AND CO	NTENTS OF OUR BOOKS
FOR THE PIANIST sea Whele World Plays 11.25 10.00 Pleese. 12.5 13.5	FOR THE OPERA LOVER Grand Opera at Home. Light Opera at Home. Light Opera at Home. Light Opera at Home. FOR THE HOME VOCALIST Baldes Whole World Sings. State of the Stat

D. APPLETON-CENTURY CO. 35 W. 32d St., New York

OCTOBER, 1935

International Copyright secured

THE ETUDE



THE SINGER'S ETUDE

It is the ambition of The Etude to make this department a "Singer's Etude" complete in itself.



Studying for the Great Tone

By Luzern Orrin Huey

ing as to what is a "great tone."

or standards, upon which to base an esti- glottis, mate of vocal tone. One gives first place to power or volume; the other looks pri- two phases of nasal resonance which must marily to purity or beauty of tone.

of these attributes.

blending of vowelized tone over its entire tone approach greatness, a powerful presrange. In the fully developed voice, the sure must be used. But this is not art; it practically the same.

valid surgeta, tens us a recovery the voice singing fore it will be possible to develop a tone all ability to sing on pitch (or in tune). in the chest." To Shrigila the nasal tone displaying a due proportion of nasal resoin the chest. To Sorigina the massit tone was anothering to the proposed any direct efnance when formed in any part of the begin to appear during practice, only on a it should later be transposed up and our

volves a fundamentally sound principle of uct, it must be wrong. In fact it often must will vibrate in sympathy with a tone of tice should be devoted to tones in which tically harmless, low pitch, they must be developed by al- nasal resonance predominates. The voice lowing the vowel sounds (by automatic itself will automatically encourage this action) to focus in the masque, while habit. working on a moderate pressure. The application of an extreme or powerful pressure will nullify this action.

The So Called Nasal Resonance

IN CONSIDERING the influence of nasal resonance on the big tone, we are confronted with one of the most peculiar phases of voice production-a phase which experience leads one to believe to be not generally understood. Jean de Reszké, an exponent of the modern French school, and among tenors perhaps unsurpassed in history as an artistic singer, has said, "The voice is an affair of the nose,"

This statement, if taken literally, would seem to indicate that the tone is to be di-

Broadly speaking, there are two models, tions must pass through the vibratory

In voice building there are, therefore, be employed before the voice can be fully Now when it comes to choosing between developed. One of these is a form of sheer force without beauty and beauty nasal resonance in which the tone, of prowithout force, the verdict of the great ma- nounced nasal quality, decreases in volume But, to be truly great, a voice and finger. This may be called an un-A combination of power and beauty un- ment. The other form of nasal resonance, ized scale, or a scale in which the upper not be taken to mean that a good tone, or also are somewhat damped out. range is in harmony, in both volume and even a fine one, can not be formed when quality, with the lower compass. There nasal resonance predominates. What must be no trailing off at either extreme, would be here stressed is the fact that a Then there must be range. Other things truly great tone, on any pitch in the vocal being equal, the voice with a compass of compass, can be formed only on a balanced three octaves would be superior to the one reenforcement, in which nasal resonance does not predominate.

vibrating area of all the vowels should be is only bluff. Pronounced nasal reso-This attitude toward the nasal tone in- the tone can be right, as an artistic prod-

Tonal Flexibility

ANOTHER IMPORTANT quality that must always be present in the great tone is a flexibility which lends itself to expression of the varying emotions to be conveyed through musical sound and musical speech. Consequently it must be much more than a mere touch-tone, or a tone which never changes in character. A touch-tone may be defined as a tone that presents an unvarying quality when taken on any given pitch; or a tone that cannot be used either as an interpretative medium or for the forming of intelligible speech.

The Raised Soft Palate

N INTELLIGENT consideration of part of the resonator. This action, while to say nothing of distinct speech? For corridors (sinuses) and head areas the this proposition demands that, first it may be considered only a phase of tone this the soft palate is greatly to blame, as an important part. The development this proposition demands that, first it may be considered only a phase of tone this the soft parate is greatly to orange, at these sources of resonance should product of all, there shall be an understand—production, is of the utmost importance, it hinders distinct speech by producing a these sources of resonance should produce the production of the utmost importance, it hinders distinct speech by producing a these sources of resonance should produce the production of the utmost importance, it hinders distinct speech by producing a these sources of resonance should produce the production of the utmost importance, it hinders distinct speech by producing a these sources of resonance should produce the production of the utmost importance. owing to the fact that the primary vibra- voice of one color only. The vowel ah any attempt to start the true or arise must have also its share of reproach.

opment of the upper sources of resonance, the action of the vibratory glottis, which including both phases of nasal tone produc- depends upon allowing the tone to reliable tion. Any advice, which omits mention of in the nasal corridors and head. Under this, is of little practical value in the de- this action the primary vibrations tax velopment of the great tone. The wider through the vibratory glottis, stimulatory the opening into the upper pharynx, lead- it to activity, at the start, on a pianism jority probably would go to the tone of when the nostrils are closed by the thumb ing to the nasal corridors and head spaces, tone. The premature application of large the broader and more resonant will be the will nullify the result desired. must possess at least a fair share of both balanced tone, in which only the nasal tone. This explains why it is impossible to corridors and head contribute to reenforce- develop properly the head tones while or down to suit the individual roce, will working with a raised soft palate. An- give pleasant results. doubtedly excites the greatest admiration; in which the tone is not affected by a other point is that with the soft palate and yet there are other qualities which stoppage of the nostrils, may be called a raised there is not sufficient resonance must be considered in judging the great balanced tone, with a due proportion of space left to reënforce fully the fundavoice. One of these is the perfectly equal-reënforcement from all sources. This must mental tone. The highest four partials

Science and the Vibrato

THE VIBRATO is indispensable to I the Great tone, yet its development may require long study. Many a voice has been ruined by an attempt at premature Begin the practice of this exercise with cultivation of the vibrato. This brings the use of ee (long), for which the speak The equalized scale is dependent on a In order to make an unbalanced masal on, by breath pressure, a wavering of pitch ing organs should be prepared as if w varying from a half tone in soft singing sound oo (as in fool), and this position to as much as a tone and a half in a for- should be retained while vocalizing on the tissimo. The tragedy lurking in this is ee, because of the ease and follows it nance must be cultivated to a point where that it gradually produces a loss of control finally imparts. The practice of the or That master builder of great voices, Gioit is possible to produce a strong, freely of the nerves regulating the vocal cords, may be followed by one and then d, with had make duner of great voices the possession of the possession of

fort to force the tones through the post-voice. It is therefore, a great mistake to soft or pianissimo tone. If not forced, it as the voice develops. nasal corridors, believing that the head insist on avoiding all traces of nasal will gradually increase in strength as the nisat corrieors, octiving that the most support of strong and the second in spring the second Issuadae in too botain pure tone. Before a forced vibrato disclosed a decidedly range will injure the entire vote. Re jagged outline, gave a rather symmetrical strict all scale work to an absolutely convolves a tundamentany sound principle or weak towards a strong to the strong of a dayanced tone production. If will not, be wrong for a long time. A pronounced This is explainable because in the true up or down only when it can be down advanced tone production. It will not, or strong that a production the strong that the production of t however, work so well it applies to the carry or elementary stages of study. Be-injure the voice, as the lack of it will of pitch. It is a variation of intensity delicate of all gifts from the Crestor. It

In the study of the vibrato the nasal rificed forever.

vibrato. The first essential, when working A raised soft palate prevents the devel- for the unforced vibrato, is to stimular

The following exercise, transposed to



more than of pitch, and therefore prac- grows hut slowly. Overwork or strain may mean the velvet edge of its tone sac-

Some Fundamentals of Diction and Tone

By Wilbur Alonza Skiles

THE PRIMARY element of a pure liberty to respond automatically to the and beautiful tone is freedom. This singer's inpulses. Under such conditions ism is properly adjusted and the breath- the throat, because too much breath pres

To be free, a tone must be made without cords within the larynx originates local classics. physical strain. If the attack is too heavy fort (tightness) about the throat and violent, improper tension is put upon causes the singer to feel that he must

comes only when the vocal mechanthe tone cannot come forward freely from sure upon the delicate cartilages and VOWELS MAY be voice; but voice is the laryus. This brings about stubborn to place it somewhere else-perhaps in the are pure or even intelligible vowels heard, when really they should be alevite and an infersible conditions of these muscles. rected to the retoning tissues at the env not always a vowel. How seidom and intextible conditions of these muscles, resonating chambers where it should the really they should be elastic and at without forceful assistance of any kind.

Have You Harmony?

Music is a universal language and like the language of speech has its own grammar. The grammar of Music is Harmony-and if you have not studied the subject you should not delay any longer.

Learn to analyze compositions - to identify the chords used and thereby identify the chords used and thereby get an intimate knowledge of the intention of the composer. You get at a real understanding of the basis of phrasing and accent, which is interpretation, through a knowledge of the chords used. A knowledge of Harmony helps to satisfy the natural curiosity of every player, which is "How did the composer write it?"

By the study of Harmony you learn to correct errors in notation, which occur even in the best editions of music:

Harmony will help you to memorize more easily and more permanently because you understand the reason for the progression of chords used, and are able, therefore, more readily to carry the composition in mind.

Let us give you free, a practical demonstration of the thoroughness of the University Extension Conservatory the conversity Extension Conservatory outmany common sense presented as a form of the conversity of the methods and how easily you can master il health, the less will be be subject to time for the chill to be taken from the air pay of our courses. Sample lessons colds.

Casesive covering of the neck is not chords.

Only by making an examination of the actual lessons can you form an in-telligent opinion of the real merit of this remarkable method of music instruction. Let us send you these lessons. They will show you how quickly you can equip yourself for greater things in a musical way and make more money from music than ever before.

Get Catalog and Sample Lessons of our Harmony course or any of our other courses which interest you the most. As this will place you under no obligation whatever, you have everything to gain and nothing to lose.

State age and course in which interested. Try the Lessons, then decide.

Such conversations should never occur be-

University Extension Conservatory 1525 E. 53rd St.

Dept. A-37

Chicago, Illinois

UNIVERSITY EXTENSION CONSERVATORY 1525 E. 53rd St.

Please send me catalog, sample les-sons, and full information regarding course I have marked with an X below. Piano Nor- PAdy Com- PViolin

mal Course for teachers Piano, Course for Students Public School Music Harmony	position Trumpet Cornet Voice History of Music Choral Conducting Clarinet	Guitar Ear Trais ing an Sight Sing ing Mandolin Saxophone Piano Acordion
Name		Age
Street No		

OCTOBER, 1935

Which Points the Way

TO INSURE freedom in tone produc-tion, the singer should attack the tone with freely acting muscles, while the expenditure of breath is adequately controlled by the natural performances of the abdominal and intercostal muscles. One must never interfere with normal adjustments of the vocal organs, since the volume and quality of tone are determined by natural capacity rather than by any mental concents or interceptions.

If the tone is prevented from floating "on the breath," forward to the face and lips, precise by forcibly adjusting the larynx, then stiffness of the jaw, chin and tongue is to blame. In such a state, the words of song cannot be sung intelligibly, because the vocal organs are falsely adjusted, causing the throat to be pinched, crowded and "held open" in a way, instead of being tonation becomes uncertain, diction befreely expanded. Clarity of diction de- comes impure and indistinct when the pends greatly upon the unhampered action vitality of any voice is killed by breathy of these members.

Natural tone production impregnates the tone with a "ring" quality. In most chil- dom, fullness, vitality and sympathy. A dren's voices this important essential is tone cannot be pure unless it is, first of evident, because they have not impover- all, void of strain and force. With a ished either the tone or vowel creation by poorly produced tone there can be no pure wrongly substituted fashions of vowel for- diction. One is dependent upon the other, mation. Any attempt to make a tone by always. The natural qualities of the which breath is wasted and the natural speaking voice are the foundation of a "ring" sacrificed, merely to bring about pure singing tone. Words should be sung, soft singing, is a serious mistake, no mat-ter how conscientious the intentions. Es-consonant values that are used in cultured also to know when apparent discords pecially is this incorrect method injurious speech.

when applied to the voice of a child. It robs the singer, young or old, of the ability to sing a messa voce; because there can be no longer a sustained, pure, limpid legato, which is the foundation of messa

Beware of Force

DANGER awaits the one who assumes wrong habits of local vowel formation, because the larynx is then always forced from its natural adjustment as the person tries to make his diction clear and which action unseats automatic control and substitutes artificial localized effort in place of normal, natural vowel or word formation upon the tone. In due time, the breathing, too, will suffer disastrously. Insinging. A good tone will have naturalness, free-

The Singer's Health By William D. Arnistrong

ordinary common sense precautions against with the mouth closed, slowly to allow

conducive to voice preservation; we do not We cannot be too emphatic in our decover the face to shield it from the cold, nunciation of constant spraying of the so why cover the neck? If the neck, like throat and nasal cavities, as well as the the body, were covered the year around, indiscriminate use of physician's prescripfrom infancy up, it would be different; but tions. No two conditions coming under the it is not, therefore, periodical covering and treatment of the physician are identical; uncovering of the neck makes the skin sub- and, as the ingredients used in a prescripject to shock, and inflammation and hoarseagainst cold be deemed necessary, dash cold

from conversing in the open air when the the physician, and not from the druggist, thermometer is around the freezing point, teacher, relative or friend,

THE singer is a human being, not a hot fore, or just after, singing; while breath house plant; hence the more he adheres to should be taken slowly through the nostrils,

tion are combined to suit the individual water over the neck and chest before going in others. When such medications are re-The greatest danger to the voice arises quired, they should be procured through READINGS, MUSICAL COMEDIES, PLAYS

-The Musical Leader

Let Nature Guide Your Singing

By Cecile N. Fleming

formulas, the breathing methods and the needed for the phrase to be sung. they come down to utter simplicity of gradually develop into an automatic habit.

▼ AVING safely passed the adolescent action in a perfectly normal manner stage, let simplicity be the rule in We breathe to sing, just as we breathe to every step of tone production. And speak. The only difference is that we prothe same applies regardless of the matur- long the act. Instead of breathing about tity of the student. The object is not to seventeen or eighteen times a minute, when OF NATIVE MASTERS INTO YOUR manufacture tones but to allow nature to singing we reduce the number by taking in assert itself. This can be done by sugges- a larger supply of air and then spinning this out with the utmost economy in the Please do not puzzle the pupil's mind any making of tone. Since it is almost as bad more than necessary, which is mighty little. to be encumbered with too much air as to Be simple in language and clear in all di- be hampered by too little, the mind must rections given. After all the tone placing learn to suggest and to control the amount vague allusions to sensations are sifted, by thoughtful and careful practice this will

HARMONY BY MAIL



LESTER PIANO CO. 1306 CHESTNUT ST.

PHILADELPHIA



for all occasions

T. S. DENISON & COMPANY 623 S. Wabash Ave., Dept. 73, Chicago

23 LANGUAGES

SPEAK ANY MODERN LANGUAGE IN 3 MONTHS BY LINGUAPHONE UNIQUE METHOD BRINGS VOICES 111 OWN HOME.. SEND FOR FREE BOOK LINGUAPHONE INSTITUTE 39 Rockefeller Center · New York





ALFRED WOOLER, Mus. Doc. 1511 Boone Court Lakeland, Fla



THE ORGANIST'S ETUDE

It is the ambition of The Etude to make this department an "Organist's Etude" complete in itself.



Organ Legato

By Hans Hoerlein

touch and legato, are desirable,

table gap between repeated tones. To mic playing.
smooth over this gap the practice of tying Two cases of tying are advisable. If repeated tones to the degree provided by rhythm. an instantaneous action and a technical re-

Stick to Fundamentals

FOR MUSIC well under the hands, as we find it written for the organ, legato technic need not be one thing at the piano and something else at the organ. A fundamental principle of touch is active at either instrument, as well as finger style of touch that needs to be altered at

The organist and pianist, schooled in modern technic, eliminate from the technical approach the gap formerly inevitable under an inviolate pedagogy which held that fingers must be raised to strike the keys. Briefly, finger action today operates not from above the key, involving lost motion, but from the key surface, involving only the slight movement from key surface to key bed. Similarly, chord intonation is by a slight drop of the wrist which beds the keys under the fingers. The fingers' return to key level is simply the release of impulse and weight, active in the fingers or wrist.

The Nicely Linked Chord

EGATO, when correctly taught, requires no adaptation to the modern organ. We establish this legato by not releasing the keys of a chord until the intonation of the next chord-provided all tones of the next chord are new. If one or more tones of the next chord are the same as in the chord we are leaving, these tones are released for a new intonation. but all other tones are held and carried over legato to the intoning of the new chord. As the new chord is intoned the repeated tones sound with it. The repetition of one or more tones is not con-

THE MODERN student is led to ask, durive to a jumpy effect on the organ, "Why is organ legato still taught when properly done, being virtually ingregated notes?" An analysis of convey the effect of continuity, and even ingregated notes?" An analysis of convey the effect of continuity, and even ingregated notes?" An analysis of convey the effect of continuity, and even ingregated notes?" An analysis of convey the effect of continuity, and even ingregated notes?" An analysis of convey the effect of continuity and even ingregated notes?" An analysis of convey the effect of continuity and even ingregated notes?" An analysis of convey the effect of continuity and even ingregated notes?" An analysis of convey the effect of continuity and even ingregated notes?" An analysis of convey the effect of continuity and even ingregated notes?" An analysis of convey the effect of continuity and even ingregated notes?" An analysis of convey the effect of continuity and even ingregated notes?" An analysis of convey the effect of continuity and even ingregated notes?" An analysis of convey the effect of continuity and even ingregated notes?" An analysis of convey the effect of continuity and even ingregated notes?" An analysis of convey the effect of continuity and even ingregated notes?" An analysis of convey the effect of continuity and even ingregated notes?" An analysis of convey the effect of continuity and even ingregated notes?" An analysis of convey the effect of continuity and even ingregated notes?" An analysis of convey the effect of continuity and even ingregated notes?" An analysis of convey the effect of continuity and even ingregated notes?" An analysis of convey the effect of continuity and even ingregated notes?" An analysis of convey the effect of continuity and even ingregated notes and even ingregated note varying factors in technic, action, organ only one voice carried legato to the next size, voicing, and accoustics, reveals that chord serves this effect. If the chords of voices-which is the effect the composer The tying of repeated notes arose in an intended; but on the organ this must be era when stiff action, inflexible technic, done with finesse and with due regard for and misguided voicing produced an inevi- that subtle control which establishes rhyth-

was invented. Unquestionably this was a the alto of the new chord is the soprano welcome resource and respite to fingers of the preceding one, the note is not reinvolved with the fatigue incidental to peated, to avoid breaking the melodic playing the organ. Today, improved line. And a series of repeated notes in organ action and the development of the bass, when played on the pedals, may technic have minimized the gap between be treated as tied-save over points of

The use of the pedals in hymn playing is finement approaching the speed of the an effect auxiliary to the four part writing; the organ an inadequate vehicle for playalso the response of the pedal tones is less prompt, due to the slower air vibrations involved in producing these tones.

Instrumental Idiosyncrasies

posers have been influenced by the characteristics of the organ as a tone- sive, compared to later developments. sustaining instrument and by its unfavorsubstitution and the details of playing able conditions for repeating tones, freely

Now, unfortunate departures in voicing, melodic line only can be played legate. when present in organs standing in non- while the other parts are played detached certain approaches and adjustments in a series are the same, we intone all the resonant, or "dry" auditoriums, will councarefully timing the statatio effect so a teract influences which the modern tech- is not noticed as a break, yet serving to nic and action have contributed in the in- minimize the blur. In running passages terests of legato playing. Today we find everything can be played stacatto, regu instances of voicing so unbalanced that lating the crispness of the stacatto accombinations, to sustaining repeated notes. The size of the organ, as well as reso-

> to several extant Silbermann organs of clarity in playing. Naturally, a certain Bach's time, reveals that voicing plays an vigor achieved by crisp playing on a large important part in how repeated notes will organ will not apply to a smaller organ sound. We are now able to determine nor to softer combinations, nor in dry that Bach possessed the vehicles for in- auditoriums. Adjustments sometimes must terpreting what he wrote, but that later be made between practicing in an empty departures in voicing have actually made church and playing when the church is ing his music. The Silbermann organ was tween the cousole and the organ chamber 'silvery" in tone, rich in the higher har- delays the hearing of the tone until a momonics, or overtones, and comparatively ment after the keys are bedded. To play weak in the fundamental tone. Departures under such conditions a supreme concu-Instrumental Idiosyncrasies
> since then have developed heavy flutes and an overtoneless type of diapason. Action tration must be directed to the end of an overtoneless type of diapason. Action on the Silbermann organ, too, was respon- rhythm; and coordination must be ad-

Study Environment

substitution and the details of playing anic commons for repeating unces, freezy legato. Differences at the plano arise adopting, therefore, the use of suspending the common of the plano arise adopting, therefore, the use of suspending the conditions of the plano arise and fast style elgate planously in careging the touch to produce a common of the planously and the planously and and fast style elgate planously arise and arise arise and arise arise and arise arise arise arise arise a tonal variation. At the organ we require can appear to the favored the practice. Authors under unbalanced voicing. In cases be learned. In a paper presented at the only a light fouch, as spontaneously promagnetic distribution of the desired control of t the so called classic ensemble, the playing organ critics may rightfully comment of Bach's music is inane. Theoretically, upon much organ playing as dull and generally so badly played by professionals the organist today must acquire a high blurry, void of vitality, and lacking clear- as the organ."

Recent research in voicing and access nance, will call for adjustments to achieve justed to the hearing of music in the wake of the actual playing.

Organ playing then, is not accomplished "There is no musical instrument which is

A SMALL HOME ORGAN WITH ITS "WORKS" IN A STAIR CLOSET.

Small Organs in Modern Homes

By Henry S. Fry

ALONG with the additional leisure coincident with changed economic conditions has come a development for the cultural use of such leisure: that is, the production of small pipe organs for the home, at a cost less than that of a first class grand piano. In addition there has been a development of instruments in which the tones are produced by means other than the usual organ

It is, of course, true that in order to save space and expense, some idealism has to be sacrificed. For instance, in the small pipe organ, installed in a limited space, it is necessary to include one octave of reeds in the pedal organ, and to limit the range of some of the stops downward, to "Tenor C. In the instrument without pipes, where power is secured by amplification, we miss the richness of volume produced by a mixture of varying tone colored stops, which

THE ETUDE



-yet, mount restrict your teacting in any way.

Remember, this standardied price has not been schieved by printing an interior Edition. If you are most earnestly, for your own state and for the benefit of your students, that you secure a copy of Contray you may have or may be familiar with, and we are certain that Century will prove positively and onsciently that it has no superior that contracting the contraction of the property of the prope

All the suitable classics and a multitude of Standard modern compositions are available in "CENTUR" at this standardized lic price, irrespective as to whether the Edition contains two to twenty

Here are a few selected at random from our

CENTURY PIANO SOLOS, 15c ea. (Capital letter indicates key-number the grade.)

CENTURY PIANO SOLOS, 15C etc.

Control latest inclined key-mushed be grade.)

122 Amerija: (Air of Josef M.III). F.-1., Chiral and the control of the contro

VIOLIN AND PIANO DUETS, 15c ea.

Each number has separate parts for Violin & Piane

C—1 in C—3 Medium to concert solor

Banelful Bin Sanaba, A—3 Sergan

Barelful Bin Sanaba, A—3 Sergan

Grand Binhes, Caprice, B—1 Letter

Denna Jh Sephenderise, C—1 Letter

Letter Sephenderise, C—1 Letter

Letter Sephenderise, C—1 Letter

Letter Sephenderise, C—1 Letter

Denna Jh Sephenderise, C—2 Letter

Denna Jh Sephenderise, C—

CENTURY MUSIC PUBLISHING CO. 254 West 40 St., New York, N. Y.

these instruments available for the homes of these small instruments, naturally, is with cultural influences. Where space and students will find the small pipe organs funds are available we, of course, prefer useful for practice purposes, and when the the ideal instrument-an organ with varied electrically controlled tone organs include organ consisting of pipes, rather than the will be useful to the students for similar use of the octave of reeds; but, since con- purposes.

is, of course, also true of the small pipe ditions are not always ideal, the smaller organ if the number of pipes is greatly instruments fill a real niche in cultural needs, and the producers of these various Even with these shortcomings there is, instruments have shown excellent foresight however, a decided advantage in having in development along these lines. The cost of those who wish to surround themselves much less than that of large pipe organs. tone colors for ensemble effects as well as pedal boards of sufficient compass, placed individual colors, and if possible, a pedal in proper relation to the manuals, they too

First Steps for the New Choir Director

By Jesse L. Brainerd

When I Survey the Wondrous Cross

By Mrs. W. Henry Herndon

AUTHOR: Sir Isaac Watts was born in gomery called him "the inventor of hymns

he lived in an age of religious strife and Tune: Hamburg by Lowell Mason.

sacrifice. When he was a young man, he Lowell Mason is one of the most noted

was very frail and battled not only for re- American composers of Church music. He

ligious and intellectual life, but physical as did more to elevate the standards of Church well. He began the study of Greek, He- music than any other person in its history.

brew, and French, between the age of eight. He also introduced music into the public

and eleven, and by the time he reached schools-enough to immortalize his name.

man of letters. He was respected and ten for this song, but none of them seem to

Isaac Watts complained to his father, the Cross of Christ. The text used for

who was a Deacon, that the songs sung by is Gal. 6:14. The hymn is to be used in the Nonconformists were untuneful and connection with the celebration of The meaningless. His father replied, "Make Lord's Supper. The tempo should be not some yourself, then." He did, and thus his too fast. The words and music should

career as a hymnist was begun. He set express pathos. Matthew Arnold very

a precedent by writing an entire hymn book fittingly called this "the greatest hymn in

When I Survey the Wondrous Cross.

When I sur-vey the won-drous cross, On which the Prince of glo - ry died

For - bid it, Lord! that I should boast, Save in the death of Christ, my God;

3. See, from His head, His hands, His feet, Sor-row and love flow min-gled down; 4. Were the whole realm of na - ture mine, That were a pres-ent far too small;

My rich-est gain I. count but loss, And pour contempt on all my pride.

All the vain things that charm me most, I sac-ri-fice them to His blood.

Did e'er such love and sor - row meet, Or thorns com-pose so rich a crown?

Love so a - maz - ing, so di - vine, Demands my soul, my life, my all.

by himself. This is why James Mont- the English Language."

admired as a theologian and philosopher, express the sentiment as does Hamburg.

Southampton, England in 1674. As a child in our language."

- (1). Secure a list of the former choir singers. Write each a friendly note ask ing his (or her) cooperation and support.
- (2). Give each member a period for a personal talk and a voice try-out. Make a list of the singers and classify
- each voice as to quality, range, sightreading ability and solo material. (4) Spend some time in the choir library studying the type of music there. It would be well to make up a systematic list of all anthem books and the num-
- ber of copies of each.

 (5), Arrange for an interview with the pastor and the organist to determine the order of service and the customs
- of the church. (6). At the first rehearsal, pick an easy

manhood he was an eminent scholar and

and a large number of people accepted his

teachings.

anthem. This will give a chance to study the actual ability of the choir as a whole.

- (7). Practice hymns. They are important. Give suggestions as to proper breathing places and correct tempos. From the very first rehearsal, have
- a definite plan of procedure. Go prenared for any emergency. Plan a "get acquainted" party. Invite the choir members and their families,
- and the pastor and his family. This will insure a better feeling among the choir members and pave the way for other social activities. Make it a musical evening by having musical games and asking each member to be prepared to contribute a part to the

A large number of tunes have been writ-

Interpretation: The author's title for

this hymn was Crucifixion to the World by

Hamburg, L. M. Arr. by Lowell Mason.

FOR ONLY \$775.00

EASY TERMS-PLAY AS YOU PAY Address: Dept. Et.

WICKSPIPE ORGANCO. Highland, 911. 111

WRITE TODAY FOR FREE BOOKLET

PIPE ORGANS For Church, Residence, etc.

Also
Restorations * Tunings
Additions * * Blowers
Pedal Board Attachments for Pianos THE DAVID MARR ORGAN CO. Camillus, N. Y.

20c per LESSON

SLONE SCHOOL OF POPULAR ... USIG

Write teday for Art Year Book SCHODLAFAPPLIED ART Dept. 275, 10 E. Huron St., Chicago, III.

MUSIC LOVERS: Sale! Brunswickthe world's finest recorded music. 50c and 52.0c. The Symphonies, Chamber Massic. Operas, of EACH, WAGNER, etc. Mail College of EACH, WAGNER, etc. Mail Orders sent anywhere. Complete Catalog "I" on request. Also Victor and Columbia Resort.

ENGRAVERS AND LITHOGRAPHERS PRINT ANYTHING IN MUSIC-BY ANY PROCESS WE PRINT FOR INDIVIDUALS ESTABLISHED 1874 REFERENCE ANY PUBLISHER



OUTSTANDING PIANO BOOKS FOR CHILDREN

A First Piano Book for Little Jacks and Jills, BY IRENE RODGERS

A beginner's book specially planned charming outline illustrations which may be colored, and many other features appealing to the imagination of the child. *Price \$.75*

Twin Pieces, By MARION LEITCH WOZENCRAFT

The punil learns each piece sens rately, and then plays each pair of pieces as a duet with the teacher or another pupil. Left-hand pages in red; right hand in blue. Price \$.60 Finding, BY GRACE HELEN NASH An imaginative and highly teachable book that always keeps the physical nature of the piano and the future pianist closely in mind. Price \$1.00

Beginner's Luck, By Moreton

"It seems not as if Mr. Abbott were giving lessons, but as if he were taking the child by the hand, so to speak, and explaining each step in a musical journey of discovery and adventure."—Ernest Schelling.

Simple enough for the youngest children, yet not too juvenile for the older ones. Price \$1.00

34 Christmas Tunes for Old and Young to Play and Sing, collected and arranged by Angela Diller and Kate Stearns Page. Very easy arrangements, with words. Price \$.75

You may obtain any of these books at your local music store, or send for them on opproval to

For Christmas:

The Diller-Page Carol Book

G. SCHIRMER, Inc.

3 East 43rd Street New York N. Y.

TINDALE

Music Filing Cabinet

Needed by every Musician, Music Student, Library, School and Convent.

Will keep your music orderly, protected from damage, and where you can instantly find it.

TINDALE CABINET CO.

Send for list of most popular style

40-46 Lawrence St. Flushing New York

LEARN TO TRANSPOSE



feach modern piano "The Christensen Vay." A legitimate method based on 31 rs. teaching experience. Half milion atisfied pupils your guarantee. A fran-hise protects you. Write for details. HRISTENSEN METHOD

MUSIC ENGRAVING

Piano, Band, Orchestra and Octavo work. We specialize in book work; also engraved titles. Send your mss. for estimate. OTTO A. C. NULSEN
P. O. Box 774
124 Government Place Cincinnati, Ohio

National Transposing Co., Westport Station, Kazeas City, Mo.

The Publisher of THE ETUDE respectfully requests that all checks remitted for either subscriptions or Etude advertising be made out to the order of THE ETUDE Music Magazine, 1712 Chestant Street. Philadelphia, Pa., rather than to the order of The Publisher.



Music is the one school subject that can naturally and easily provide an atmosphere for learning and living, and when one needs music he needs it more than he needs the list of irregular verbs. When passing a country graveyard on a moonless night if one hears something moving in the bushes he does not recite the multiplication table but he will try to whistle if he never did before. "Whistle to keep one's courage up" is a time-honored phrase.

* * * * *

ORGAN AND CHOIR QUESTIONS

Answered

By Henry S. Fry, Mus. Doc.

No questions will be answered in THE ETUDE unless accompanied by the full name No questions will be answered in Alla and address of the inquirer. Only initials, or pseudonym given, will be published

A. We are sending by million in reference on a proposal proper of the console perfectible with a redshift of the proper of the console perfectible with a redshift of the proper of the console perfectible with a redshift of the proper of the console perfectible with a redshift of the proper of the console perfectible with a redshift of the perfect of

and blower.—J. H. K.

A. We do not know of any firm specializing
In the building of pedal boards for pinnos. You
might secure a pedal board from your nearest
organ factory and have it atmched to your
piano. We are sending you information by
mail in reference to reed organs.

O. I am evertence to read regams.

Q. I am constructing a small two manual pipe organ for my home. My plans are to grant the property of the property of the string, dispards sections, will this be too finited a separate section. Will this be too finited addicted as to choice of stops, and so to what practical extent each can be unified. What synthetic stops might be possibled—N. S. C.

ignithetic stops might be possible!—T. S. C.
A. You can, with proper volcing and so forth, secure fairly satisfactory results from additional sets would be a substituted to though of course additional sets would be useful. Our suggestion is as follows: one useful. Our suggestion is as follows: one useful. Our suggestion is as follows: Our substitute of the substitute of

vox Humana—16°.8°-4°.
Cornopean—16°.8°-4°.
For synthetic effects you might try the 8°
Bourdon and the 22',3° stop, as a Quintadena
Bourdon and the 22',3° stop, as a Quintadena
30 and 30 bec. After instrument 18 23',3° stop
30 might experiment for other synthetic
effects and by setting such stops on a platon,
use platon as a stop.

the piston at a stop.

Q. Will you plous farsith a specification for a three manuel and podd residence organ for a three manuel and podd residence organ at the graph of the piston of t

On the Journey number of the Events

I find inquiry about fee means to form the term of the property of the pr

A. You might find the following books useful fur your purpose: "The Organ," by Stuiner-Kraft; "A Frimer of Organ Registration," by Nevin; and "Organ Registration," by Truette.

The Pregistration for accompanying chorus

Q. Will you advise mr as to skill access the closed? I have a children's thoir of skill access the control of t

secure plans and interactions of the wight and received plans and price of the secure of the plans and price of the plans and the plan

Bands and Orchestras

(Continued from Page 583)

oil on a swab, with all excess squeezed "Three in One" oil on the wood (exterior) out, and then squeeze this through the tube of the instrument. The squeezing is Clean the holes by twisting the rag into necessary, to prevent too much oil getting the hole, pressing it against the sides, and on the pads. Some will get on them; but turning it around. Put oil on the keys and this need cause no alarm. It is better to rub this off with a soft rag; which will have oil on the pads than to have a cracked keep them both clean and bright. Oil each clarinet. A good quality of cork grease should be used on the joints, to facilitate Spring and its friction place. Occasionally it will be found necessary "jutting together," and to preserve the to have the instrument overhauled. There

Improved CONNQUEROR

C. G. CONN, LTD. 1018 CONN BUILDING ELKHART, INDIANA

EXCELSIOR

CONCERT

GRAND "Ace of Accordions"

ART BROCHURE FREE EXCELSIOR 333 SIXTH AVE.

THE MOST FAMOUS NAME

in the ACCORDION WORLD

NEW YORK'S nicest HOTELS

A charming home in quiet

Gramercy Park ... convenient location ... serving

a clientele of refinement.

Single Rooms from \$2.00 Daily

HOTEL PARKSIDE

TOY SYMPHONY ORCHESTRA

and MUSIC KINDERGARTEN

Toy Symphony Orchestra. Only \$20 now. Price in rease Jan, 1st. Particulars free. BRUCE SCHOOL [884, 5358 Treest Ave., Kamsas City, Mo.

PLAY CATENA - HARMONY THE ONLY HAND MADE REED ACCORDION MADE IN AMERICA

CATENA-HARMONY ACCORDIONS, Inc.

by its laxity of moral principles."

CATENA REEDS

have been the symbol

of Reed Quality for

PLAY THIS FAMOUS

ACCORDION

age of eighty-eight years, his mind clear, thirsty ever since.

The Genial Dr. Burney

(Continued from Page 578)

merit. He claimed to have originated the be acknowledged. He formed an oasis in

pianoforte duet, and probably this is cor- the desert of that country's music, from

20th Street at Irving Place

The mouthpiece should be dried after corks, a key may be bent, or a tone may use. For a thorough cleaning, wash it be off pitch. Only an expert should be alwith a pure toiler soap and water. The lowed to undertake this work—one who chamois skin is very serviceable as a swab; is known for good work and can be trustand it may be also used to wipe the mouth- ed. If a crack is discovered, take the inpiece. It is soft and causes no undue fric- strument at once to the repair man, so he tion. Especially is this important for the may stop its development. mouthpiece, where wear should be re- Again, and last, keep the instrument out duced to the minimum if it is to endure of drafts and from extremes of tempera-

housecleaning" of the instrument. Rub dents.

may be needed new pads, new springs or

ture. Never carry it, except in a case; to Once a week there should be a "general guard against the weather and possible acci-

Why Every Child Should Have A Musical Training

By Elizabeth Craig Cobb

(One of the letters which just missed winning a prize in our recent contest under the above heading)

being the essentials in education for family ties; it solves many social problems.

To be able to sing or play well, even a talented in the fine arts, is giving way to a new order, because of the scientific and soul that cannot be derived from hearing psychological methods employed in a mod- the greatest artist perform. Every soul rôle in this wonderful movement.

Our deepest Christian ideas are steeped rôle in this wonderful movement.

"Music is in the air every-where"; but, to dearer in song. The literature of all naunderstand and enjoy her rhythms, melodies and harmonies, the ear must be trained, the understanding quickened and the heart awakened. The subtle influence of cheap, of the greatest assets for world peace. Hartawdry music, exciting the lower instincts mony can be evolved from chaos. In the in man, can be counteracted only by the words of Emerson, "In the darkest, meanunderstanding of good music.

Universal musical training would encoursings." age the gifted, develop amateur talent, and help the apparently unmusical children to training, which is a part of its birthright appreciate good music.

retentive memory, accuracy and rapidity of harmony, harmony means love, love means thought, keenness of imagination, and a God." poetical and spiritual insight into life's hidden meanings. The late Dr. Eliot pronounced music the best mind trainer of all

The power to listen and meditate, which we are rather losing in our restless and commercial age, would find renewed vigor through musical training for all.

musical standards, it was not of lasting forces in the history of English music must Jacobs' School and Community Band Book, No. 1.

THE OLD IDEA of the "Three R's" Music in the home helps to strengthen

Because of recording machines and radios, in music. The world's best poems are made tions is intensified in opera.

Because music is so natural and spon-taneous, it is universal in essence and one est things, there always, always something

When every child is given a musical for happiness and usefulness, the whole The study of music develops muscular world will realize the meaning of those control, mental poise, logical thinking, a words of Sidney Lanier: "Music means

> MEMORIZING COURSE quick and sure
> ends forgetting Lessons by Correspondence
> Write for a challs MARION KINNE, 1324 So. Lindenwood St., W. Philadelphia, Pa.

R. B. Hall's Band Book of His Most Famous Marches . . .

SOPRANI, INC.

tells how to Secure

Juned Time Bells in faccinating musical plant and coming could be seen to the seen and coming could be seen to the seen and coming could be seen to the seen and the seen and

LUDWIG & LUDWIG

Lunwie & Lunwie, 10178 Ludwig Bldg. 1611-27 N. Lincoln St., Chicago, III.

HAVE LOADS OF FUN WITH

thont obligation please send me your new book ut Tuned Time Bells.

Sent FREE

Rebuilt Band & Orchestra Instruments HONESTLY REBUILT—FULLY GUARANTEED

School Music Collections

All clarinet and cornet parts for Bb instruments Books published for saxophones Columbia Collection of 120 Patriotic and Favorite Home Songs... Jacobs' Album of Master Classics.... ...Orchestra, Band 1.00 Jacobs' Band Book of Classics, No. 1.

Jacobs' Band Book of Military Marches, Nos. 1 & 2... Jacobs Concert Album Orchestra, Band, Saxophone Band Jacobs Ensemble Orchestra superciliousness-all its graces unalloyed brilliant and active to the end. He was y its laxity of moral principles."

buried, with great honors, in Chelsea College; and an honorary tablet was erected quite a bulk of music, some of which atto his memory in Westminster Abbey.

Jacobs Pollo for School Orchestra. Vols. 1, 2 & 3.

Orchestra tained popular success; but, judged by

That he was one of the most remarkable Jacobs Loose Leaf Collection of Standard Marches, Vols. 1, 2 & 3.

Orchestra

To Music Supervisors: Send us your name and permanent address, together with your present school location, and we will mail you free miniature sole cornet or 1.t violin parts to these folics.

rect. Dr. Burney, surrounded by his ador- which have gushed springs of harmony ing family and friends, lived to the ripe old which have refreshed the parched and WALTER JACOBS, Inc., 120 Boylston St., BOSTON, MASS JACOBS' BAND MONTHLY and JACOBS' ORCHESTRA MONTHLY, \$1.00 per year, each

THE ETUDE



THE VIOLINIST'S ETUDE

Edited by

ROBERT BRAINE

It is the ambition of The Etude to make this department a "Violinist's Etude" complete in itself.



"Klangfarbe"

(Tone Quality)
By August M. Gemünder

ALL MUSICAL TONES are compounding tones. That is, each musical tone is Fifth of this octave, or G, making three firms as many vibrations in the same time.

The second upper partial tone is the louder tones, and nearer to the finger-board will be the tone. This explains the great carrying power of the violin and the little times as many vibrations in the same time. The form of the vibration made by the carrying power of the mandolin.

the same, that is, tone-quality. Tone-qual- time.

as me prime in the same time.

alone—the first in ordeath, the supper paraproximence to all the partial lones; and any alone plantation, but the student will do well to learn and keep fixed in mind that every six times as many vibrations as the prime tone be produces with his bow really con
in the same time.

alone—the first to death, the upper paraproximence to all the partial lones; and alone—the his to tone the produces tones. Originally the beauty of tone depends of already the beauty of tone depends of already to the several deal "Tartini tones," and are the number and quality of the partial lones; and alone—the his tone the history of the supper paraproximence to all the partial lones; and alone—the hist tone tone the prime to the same time.

"The fifth upper partial tone is the Fifth that from their basic tones. Originally the beauty of tone depends of already the beauty of the depends of the depends of the partial lones; and alone—the hist to death, the upper paraproximence to all the partial lones; and alone—the hist tone the partial lone is the fifth that the partial lones is the partial lone is the fifth that the partial lones is the partial lone is the fifth that the partial lones is the partial lones is the partial lone is the partial lones is the partial tains a series of harmonic tones which are but which, sounding with the prime tone,

they are not all called for by composers. The most used harmonics and the methods so on. of producing them are too well known to separate tones that we would point out to differ in different instruments. the student.

The Source of Beauty

JUST AS every dollar is composed of one partial tones are very weak, while the parteen or twenty partial tones.

The violin is especially rich in high parthe octave, then the fifth of that octave or the twelfth of the prime tone.

"The fourth upper partial tone is the away from the bridge. many and how strong partial tones are con-major Third of this second higher Octave, Tartini is thought to have been the first partials near the middle of the series. The

"And thus they go on, becoming connot audible to the ear as separate tones, tinually fainter, to tones making seven, eight, nine, and so on, times as many vibra-

The presence of these partial tones and

Cornets and all the wind instruments

Piano makers "cut off" the extremely be the upper partials. tial tones-much more so than the piano. high partial tones of each string by having to it. The partial tones always begin with and thus give the prime tone better quality.

Students of Spohr's Violin School will Helmholtz, the great acoustician, gives used near the finger-board for a soft qualithe law of partial tones in this language: ity of tone. The usual place of bowing is slip-shod bowing. 'The first upper partial tone is the octave half-way between the bridge and the end of number of vibrations in the same time. If entire length of the string, measured from the lower ones softly, if at all.

string varies when bowed in these different which some one (generally the lowest) is the loudest.

Our English word, "Klangfarbe," mean about of the mean about of t whether the bow be used nearer or farther double octave, and so on-do, by their con-

or E, with five times as many vibrations to use upper partial tones for themselves violin family alone, of all instruments, give alone—the first to detach the upper par- prominence to all the partial tones; and, as

Tonal Individuality

DIANO MAKERS, especially, give much tion the violin string clings to the bow give that tone its quality, or timbre, or tions in the same time, as the prime tone. I thought to the upper partials present in and is drawn forward, detacles itself, re-So, with C as an illustration-C on the every tone, and in "drawing the scale" of bounds and is seized by the bow and again Not all the harmonics-or partial tones A string, we will say-this is the order of a piano, the maker so regulates the strength carried forward. The upper partials are -are employed as separate tones—that is, the harmonics, which sound with and give of the strings and fixes the "striking point" present to about the tenth. The prime tone quality to the C: Prime C, C, G, C, E, and for the hammer at a point which will destroy is more powerful than in the piano-forte some partials and make prominent others,

Band instrument makers, on the other above the sixth they are much stronger, require discussion. It is the partial tones the quality—that is, the loudness, incisive- hand, aim—by the contour and thickness and give to the violin its peculiar cutting require discussion. It is the partial tone is the partial tone of these partial tones of their tubings—to destroy the higher partone. They can be easily heard, if the car tial tones, though in this they cannot be is led to expect them by first playing them very successful, as the tendency of air in as harmonics. Touch the string lightly at have very piercing upper partial tones and tubes is to generate extremely high partials, the middle point, and how it lightly, and the on some of the brass instruments the lower that is, those above the fifth and to be weak first upper partial will be sounded; then bow in the lower partial tones

Violins are, as before stated, extremely ly heard. So also with the second, third, five, six, seven—or maybe as many as six- ing the prime tone a very clangorous rich in partial tones, and the more skilled and so on. quality. The same is true of the mandolin. the bow arm the more true and smooth will

Bowing by the beginner sets up screechy, enables us to distinguish the sound of a that tones—much more so than the phano.

No matter what tone is taken as an illusthe hammers strike the string at a point caterwauling tones—the string is not viclarinet from that of a flute, and the sound NO matter what come is taken as a philes which will damp these upper partial tones brated correctly and the partial tones are of a violin from both. Could the pure jangly, if present in their full strength. fundamental tones of these instruments be Much screechy tone is due to some one remember he recommends that the bow be upper partial being too prominent, due to from each other; but the different admix

Wire strings have a tendency to sound of the prime tone, and makes double the the finger-board, or about one-tenth of the higher partial tones prominently and

number of romanos, this upper octave will the bridge, while, as every violinist knows. The more fully-developed partial tones the booklet, "Theories and Kwawledge Rethe bringer white, as every rightness allows, the bow is carried nearer to the bridge for present, the sweeter and more far-carrying garding the Construction of the Violin.

formation, tend to give prominence to the

Broadbouse writes: "During the greater part of each vibrathe earlier upper partials being weak her the open string, and this tone will be plain

"It is the addition of such overtones t fundamental tones of the same pitch which detached, they would be undistinguishable different instruments renders their clangtints diverse, and therefore distinguishable

(This article has been reproduced by her mission of August Gemünder & Sons, from

Breaking Bridges

By Robert Braine

A SUBSCRIBER writes that she is continu- strings; and for this reason. When the that it falls down also,

A SUSCEMBE Writes that she is continue—strings; and for this reason. Write use under training support also, and the fraining are below principles and weather to be. Many violin punits pay not the slightest toward the fingerboard. Sometimes use the cause, and the remedy, if any. Now, tuned higher, they pull the top of the bridge attention to the bridge or to keeping it in a that it cracks, and when this happens, if the purchasers of the purchasers of the purchasers of the purchasers. the cause, and the remedy, if any. Now, tunded higher, they pull the top of the bridge at an amorpance, and if it happens just before one steps on the stage to play the Mendelssohn with the properties of the strings is only slightly too steps on the stage to play the Mendelssohn with the strings is very slight, in the bridge were little. In milled warre white the force were the top of the bridge is being grandaully of unique the top of the milled were fair in the operation of luming, the moving the top of the bridge very little. In pulled over, while the feet remain stationary. If our correspondent will watch an expert this case nothing happens, but if the violin In the case of a new pupil, one of the first If our correspondent will watch an expert this case nothing nappens, our it to your violinist, she will notice that he frequently is much below pitch, or new strings must diagram sust diagrams and the properties of the propertie glanes at his bridge to see it it is in a perjectly upright position, perpendicular to the over to quite an extent. When the top of perpendicular at all times. If pupils have right side of the bridge is pulled over with fectly upright position, perpendicular to the over to quite all examples of the violin. If it is even slightly the bridge is pulled over far enough in this not been taught the importance of this adbelly of the violin. It is been signify manner, the bridge is likely to come down justment, nine out of ten will show up at This makes the vibrating section of the E bent over or warped, he at once puts 1 once with a bang, frequently breaking it, and every lesson with their bridges warped, string slightly shorter than the other strings.

strings, from the top of the bridge to the out changing the other part of the bridge. into its upright position. Especially does no wind a long, insight the sound-post loose, so curved, and with the tops pulled over and this interferes with true infonation.

WHERE SHALL I GO TO STUDY?

PRIVATE TEACHERS (Eastern)

WALTER CHARMBURY Pianist and Teacher SHERMAN SQUARE STUDIOS 160 W. 73rd Street, New York Tel. Trafalgar 7-6700

KATE S. CHITTENDEN Pianoforte - Repertory - Appreciation 930 WEST OIL ST. NEW YORK CITY

ALBERTO JONÁS

Celebrated Spanish Piano Virtuoso Teocher of mony fomous plonists 19 WEST 85TH STREET, NEW YORK CITY

LAFORGE-BERUMEN STUDIOS Voice-Piano Frank La Forge teacher of Lawrence Tibbett since October 1922

14 WEST 68TH STREET, NEW YORK GEORGE S. MADDEN

Based on psychological 100 P. C. tone vibration By a Singer Who Makes Singers Autopolitan Opera House, 1425 Broadway, N. Y. C. Tel: Penn. 6-2634

RICHARD McCLANAHAN Representative TOBIAS MATTHAY Privote-lessons, class-lessons in Fundamentals
Avoiloble as Lecture-Recitalist 806 STEINWAY BLDG., NEW YORK CITY

FRANTZ PROSCHOWSKI Vocal Teacher

200 W. 57th St., Tel: COLumbus 5-2136

HODE dvanced anying Production New York City LAURA STEINS RHODE PIANO, Beginners or Advanced Instruction in Accompanying
VOICE, Coaching and Tone Production udio: 34 Charlton St.,

RALFE LEECH STERNER Vocal Instructions Singing and Speaking Voice

EDWARD E. TREUMANN

Concert Pianist—A rtist-Teacher
Recommended by
Emil Von Sauer and Josef Hofmann
Studio, Cornegie Holl, Suite 827, 57th St. ot 7th Ave.
Tel. Columbus 5-4357
Summer Term June 1st to Sept. 16th

RAMON E. TUCK Piano Studio Matthay Principles Used 40 Pierce Bldg., Copley Squore,

PRIVATE TEACHERS (Western)

LAZAR S. SAMOILOFF Voice teacher of famous singers Beginners accepted 610 So. Van Ness Ave., Los Angeles, Cal. Special teachers' courses

SCHOOLS—COLLEGES

BRAUN SCHOOLS OF MUSIC
Robert Braun, Director
Graduate School Potsaville, Pa. CONVERSE COLLEGE MOSIC

KNOX CONSERVATORY OF MUSIC

Galeaburg, Illinois
Catalog Free Wm. F. Bentley, Director

SHENANDOAH COLLEGE

annosh Valley, Dayton, Virginia.

knees the violinist should then grasp the his bridge without any mishaps. bridge firmly with the thumb and first and It will be evident that the same rules as must then be pulled back into a perpen- viola, the violoncello and the double bass. dicular position. It is best to do this by A little soap rubbed into the notches of a twisting motion, as it can be done more the bridge, will make it easier to pull it safely that way than by a direct pull back- back into position.

To make proper adjustment of the bridge wards. This will change the pitch of the when it becomes warped, or curved requires strings more or less, so that the violin will practice and great care. Sitting in a chair, have to be re-tuned. It may take some little and holding the violin firmly between his practice until the student is able to straighten

second fingers of each hand. The bridge to straightening the bridge will apply to the

Scales in the First Position on the Violoncello

By Joseph Suter

cellist's daily practice hour just as soon taneously with each note as it is played. (The method of solfeggio referred to is mits. If an idea be borrowed from the great violinist, Sevčik, this important in the key-note of each scale.) clusion may be made sooner than might be For example, the scale of F major begun

Ševčik, in his scale studies, begins every scale on the open G string instead of on the key-note. (G-sharp, or A-flat, being used as the starting point for those keys whose signatures do not permit a Gnatural.) This deviation from the orthodox manner of commencing a scale always on do, constitutes an exercise that has few equals in the developing of a keen ear; a benefit which alone renders Sevčik's original plan of untold value to violoncellists. But a simplified version of the idea also

contains another advantage in that the first position range of the violoncello may be utilized to its fullest extent in every

Of course, when applied to the violoncello, the open C string is used as the starting point. The "simplification" implies mainly that the range is limited to the first position. But the exclusion of minor scales is also recommended. And, as even a beginner can suffer by being the recipient of too much of a good thing, the deletion of the more difficult major scales is also recommended.

The playing of scales in this manner is likely to prove rather confusing to the ear a C-natural, necessitates that the first finat first. This confusion may be greatly ger, stopping C-sharp, be substituted for lessened by applying the nomenclature of the open C string.

Scales should be included in the violon- solfeggio, either mentally or vocally, simul

on the open string would commence: The scale of B-flat major:



Ex.2 a 1 3 4 etc.

The scale of G major: Ex.3 o 1 2 4 etc.

The scale of D major: Ex.4 , i e 4 etc.

The signature of D major, not permitting

A Study in Violin Tone

By Beatrice Perron

début, the critics were unanimous in writing that, while his technic was amazing, his don't drown it! If you do, you will readily tone was "small and lacking in firmness." hear the gurgles and squawks which indi-A poor tone is like a faded color, an cate forcing. Above all, never force. unseasoned dish, a green apple, while a Another suggestion. Perhaps you have good tone is resonant, vibrant, full and pulled candy at some time or other and compact— whether it be forte or pianissimo. recall the stage when the candy offered re-Tone comes chiefly through the bow. Even sistance and you had to pull stretchingly yet if the bow is held and drawn correctly and gently. Then, try pulling your bow across

slang I). Along with the foregoing experiments, he reis a valuable bow exercise. Hold the beading symphony player calls it "sinking bow at the frog about a quarter of an inch above the how.") Place the bow on the D or A bove the A string—no higher—and draw the how are proportions. string, at the frog. Hold firmly, and, as the bow very slowly, snail pace, from frog you draw it across slowly, press gently, to point without once touching the string, with the feeling that the bow is made of Ten minutes of this every day will show cork and must be pressed down into the surprising results.

OF AN earnest young violinist's concert string-which for the nonce has become

the left hand fingers are firm on the finger- the string with that tugging, candy-pulling board, there can still be a small tone with feeling. But never force it, or your tone no "guts" behind it (good old American will break, just as the candy did.

Along with the foregoing experiments,

"There are students who lay out plans to study a few months with one master, a few with another, and so on for several winters, while they study something else or work on the side, and who expect within several short years of this schedule to reach the highest pinnacles of their art."-César

* * * * *

Thousands of Pupils Now Enrolling

> MODERN PIANO METHODS Vincent Lopez

New plano mastery by a master of plano technique! These medern plano methods by technique. These medern plano methods by technique. These medium plano methods in the major methods. They leave nothing to the imaginations... explain in full detail at chorder plano methods. The processions method methods to flavor methods to flavor methods of plano methods of plan



Special



GUSTAV V. HENNING









Just Published:

THE GILBERT & SULLIVAN OPERAS"—A Concordance, by Fred. J. Halton. Foreword by Rupert D'Oyly Carte, Unknown terms and idioms in the libretti explained in detail, Clothbound-profusely illustrated-\$2.00.

ORCHESTRATIONS - STAGE GUIDES—CHORUS PARTS and scores reasonably rented for your Gilbert and Sullivan Operas. Send your inquiry on production details.

THE BASS PUBLISHERS 509 Fifth Avenue, New York City

A SERIES OF WORK TABLES PREPARED FOR THE STUDENT AND TEACHER OF HARMONY

Mortimer Wilson

"TONAL, HARMONIC AND MODULATORY RELATIONSHIPS"

Pany II. Harmonic Relationships
Consonance and Dissonance, Trinds, Seventh Chords and Altered Chords

BASIC FORMULAS OF CHORD PROGRESSION

Parr I. Cadences (a) Major Mode (b) Minor Mode

J. FISCHER & BRO. New York, N. Y.

119 West 40th Street

ABOUT THE

STANDARD **GRADED COURSE**

- In Ton Grades -

By W. S. B. MATHEWS

GRADING

The importance of grading is realized by all surjects operation, the consistency of the surjects operation, the omission of one surjects operation, the omission of one surjects operation, the constant of studies and pieces with which the constant of studies and pieces with which can only be terred scientific, for even with analysed, and graded with a care which can only be terred scientific, for even with the constant of practical teachers track out the canada of practical teachers track out the made. Some studies were removed and others added as required.

Thus, thousands of teachers have supplemented the work of the original compiler so that the course now has a strength it so that the course now has a strength it essential material appears the publishers have never bestiated to add it to the course, but in all cases the vital principle of "Stepwise" grading has been preserved.

Mathenei "Standard Graded Course" in Ten Grades (Price \$1.00, each grade) has its Grade One Volume with both Clefs from the start (Revised Edition) or with the Treble Clef only start in the first few lessons (Original Edition). Any or all grades of this course will be sent for imperion to teachers ourse will be sent for imperion to teachers when the course of the sent for the course will be sent for imperion to teachers.

THEODORE PRESSER CO. 1712 Chestnut St., PHILADELPHIA, PA.

SPECIAL NOTICES **ANNOUNCEMENTS**

SPECIAL NOTICES

VIOLINS: Thompson, 1788 & 1783; Moit-essier, 1890; others. Bows: Dodd, Prell, and others. All fully guaranteed. R. W. Fer-rler, Elizabethtown, N. Y.

FOR SALE—30 unused copies Gounod's "Gallia," 20c each. Address X care of ETUDE.

FOR SALE—Silver plated Melody saxo-phone, with case, A-1 condition. Suitable for learning or for playing for pleasure from vocal score. Very cheap. Address B. H. care of ETUDE.

ANNOUNCEMENTS

TUNE YOUR OWN PIANO. Simplified course, \$4.00. Prof. Ross, Mansfield, Pa.

CORRESPONDED. PARAMON.

Musical Theory Institute, Audubon, N. J.

1. LAWUKEGE CORK Described in the state of the manner and the corp. Audubon, M. J.

2. Stesson, A. MURCASTUDY of the state of the state of the manner and the corp. Audubon, M. J.

Modern Popular Plano Playing, Musical state of the manner and the residence of the state of the s

VIOLIN QUESTIONS Answered

By Robert Braine

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published

(Much of the mail addressed to the Violinist's Etude consists of striling descriptions, photographic and tabels of old violina. On the Boas of there, the descriptions of the stripe of

119 West 40th Street

TO SUPERVISORS OF MUSIC, SCHOOL MUSIC DIRECTORS, AND BAND AND ORCHESTRA LEADERS, Known to us as such, or who properly identify themselves to us as such, or who properly identify themselves to us as such, or who properly identify themselves to us as such, or who properly identify themselves to us as such, or who properly identify themselves to us as such, or who properly identify themselves to us as such, or who properly identify themselves to us as such, or who properly identify themselves to us as such, or who properly identify themselves to us as such, or who properly identify themselves to us as such, or who properly identify the more properly in the pr

ABARDE DOM: Contrained by the contraining of the co

The Microbo.

The Microbo where is a trenbling motion of the finger on the string, caused by a more of the finger on the string. Council by a finger of the motion of the suggest the countries deep enotion, and it suggest the are reasonably far advanced in violin players to the countries of the countrie

Grade 1—First Position (Very Easy)
Grade 2—First Position (Progressing—Yet
Grade 3—First to Third Positions (Simple
Technical Work)
Grade 4—First to Third Positions (More
Advanced)
Grade 5—All Positions (Moderately Diffi

Grade 6—All Positions (Difficult)
Grade 7—Virtuosity (Sonatas, Concertos) Grande 7—Virtuosity (Sonatas, Concerton)
Playing at Sheihad have you hay, or it is
were familiar with your muscul appare, in
alight he able to suggest a resulty for your
grant, and is not suggest a resulty for your
course, muscul sight-reading is family or
course, muscul sight-reading is family
of the suggest of the suggest of the suggest
plastis, tells of an occusion when the mester
to turn the pages for this, such that friend
would med his bead when it was time to
except the last line. Lists moded his Prigat
last flue of the had memorised the entire
last flue of the had memorised the entire
last flue of the median decorations.

CORRESPONDENCE SINGING COURSE.

Small Monthly Payments.

Dr. Wooler, 1511 Boone Court,

Lakeland, Fla.

CORRESPONDENCE HARMONY COURSE, Musical Theory Institute, Audubon, N. J.

historions.)

Mail order Sviring Bayling.

Mail order Sviring.

Mail ord

and have an Intolerably harch tone.

Position of Left Thumb.

Left Thu the violin, vir. an unchanged condition of company anomaly an unchanged condition of company and the violing of the violing and the violing problem encountered in plutying the violin, come more let of average let of average also it about any form you for a very let of average also it about any form you for the violing and violin

Impossible to Identify.

J. F.—It is very difficult to learn the maker of a violin, with only his initials hranded on the instrument. Show your violant to an expert, or to a design who handles large numbers of old violins, and there is a possibility that he could trace it.

The Lowered Second Scale Step

(Continued from page 574)

in the major.



Here we have an example of the lowered second step, B-flat, in A major, in its most common harmonic setting, as II. Note that the 6th step is also lowered (F-natural) though the mode remains major. What lends peculiar emphasis to the altered chord is the sudden brief pianissimo, in fortissimo surroundings. It is not a transient B-flat major, as some critics assume (and therefore condemn, as utterly inconsistent in company with A major); it is not a modulation at all, but a singularly striking altered chord, with a lowered second step and in a major key.

In few, if any, of his works did Beethoprinciples than other composers had ever to its normal pitch of F-sharp.

In the slow movement of his stupendous



major, as a transient modulation. But the unique object.

to the consonant (triad) form of the super-tonic, and it appears in no other instance, key is, indisputably, the lowering of the to my knowledge, in the supertonic-seventh second step of F-sharp minor. The chord chord. It is spurred to a stunning climax at* is already in G major, as supertonic oy une symosacu rnychm. It you harbor with raised fourth and second steps (C- any doubt of Beethoven's purpose, simply sharp and A-sharp). It serves to introplay these measures with F-sharp, instead duce the change of key. If you will take the treadle to a classification of F-natural. the trouble to glance at measure 25 of this And here is another famous passage, same Adagio, you will find exactly the from the first movement of Beethoven's same lowered second step, G-natural, used "Seventh Symphony." Like Ex. 8, this is here, however, as an altered chord only, not as a complete modulation

> The Lowered Second Step of the Dominant Seventh

IT WILL BE found, in Example 2 D, that the effect of the altered tone in the chord of the dominant seventh is totally different from that of its usual connection with the supertonic. It is more poignant, and much less frequent in classic literature than the latter; and it occurs only in a major key.
In the following examples,

Ex. 14



A is from the Theme of the Finale of Brahms' "Fourth Symphony." The mode is first minor, but changes to major, the ven's all-embracing musical spirit reach only condition in which the lowered second out so boldly as in his "Seventh Sym- step (F-natural) is ever used, in the domphony." His thoroughly sane mind would inant seventh chord. B is from Beethnever violate a single principle of orthodox oven's "Sonata, Opus 14, No. 1." It is technical procedure; his music stands as in the same key as at A, and the lowered the immutable symbol and standard of step is again F-natural. Its poignancy is what is consistent with the fundamental greatly augmented by the persistent C conditions of normal tone-association. But at the top, which is a tonic organ-point. he sensed a far broader application of these Note how the altered step is twice restored

imagined, and he pointed out many new, often startling, combinations that were illustration of the force of Beethoven's bitterly disputed and condemned in his day. genius in disclosing novel applications of Of one particular passage near the end wholly legitimate tone combinations. This of this same First Movement, Carl Maria daring innovation occurs in one of his very von Weber, the eminent romantic composer, said, "This man is now ripe for the mad-



The chord scheme is perfectly cleardominant seventh and tonic of C major. The entire bass passage is practically an ornamented tonic organ-point (C), which asserts itself at*. But its upper neighbor (second step, D) is constantly lowered to D-flat, which is alternately in the chord and out of it. Observe the simplified form, I have given, that underlies the whole harmonic purpose; and, to reassure yourself that Beethoven was perfectly aware of what he was venturing, simply Here there is, of course, a change of play the passage with D-natural instead key. The altered second step, G-natural, of D-flat. This removes some of the disis expanded into a full presentation of G sonance, but really defeats Beethoven's

"America has not given the world famous composers, as have the French, but she is doing more to keep what music she has alive." - Ossip Gabrilo-



FUN-FOR-YOU

Repertoire of

Piano Teaching Material

Alive With Inspiration

Filled With New Ideas

Stimulating To The Student

Beginners' Book

FUN FOR YOU

Songs and Piano Solos For Young Musicians By OLIVE LENNOX TYRRELL

With Introduction by T. H. YORKE TROTTER

MUS. DOC. (OXON) (Late Principal of the Incorporated London Academy of Mutits, London, England)
This book is written on the lines of the Rhythrick Method of Mutits Technique in which the
work is done from a chorold hasts and read the second of the Control of the Control of the Control
work is done from a chorold hasts and account in combined with muticanship, so that
the one helps the other and the child is enabled to understand what he is going to play
before his work of performance at beggin.

The control of the Control of the Control of the Control
work of the Control of the Control of the Control
of mutical memory. If certain sounds are lusted on, the child is filled to remember the
that pitch that the bears, New Year can be learned from transposition by this method
children learn the necessity for certain shape and files in the new keys and realize the
aftered dirtitle of the chords files have when they perpet in other legs.



New Piano Solos By Our American Writers

THE OLD MAN AT THE MILL (Gr. 2)
OCTOBER WIND (Gr. 3)
• VALSETTE (Gr. 3)
By Howard Kasschau whose introduction will be welcomed by those seeking
new idioms inspired by a fine sense of musicianship.
HOBGOBLIN DANCE (Gr. 2)
THE TRUMPETER (Gr. 2)
A PONY RIDE (Gr. 2)
These three attractive solos in Grade Two by Willa Ward will win favor with
both teacher and pupil.
WIND HARP IN THE TREES (Gr. 2-3)
By Louise G. Ogle, composer of the popular arpeggio waltz Swaying Roses,
offers an interesting study in chords.

Schroeder's Gunther Inc. MUSIC PUBLISHERS

6 EAST 45th STREET NEW YORK, N. Y.

ON APPROVAL

SCHROEDER & GUNTHER, Inc., 6 East 45th St., N. Y. C. Gentlemen-Kindly send on approval for Sixty days, publications mentioned above, Check here if Supplementary Material is desired on approval.

Check here if Descriptive Circulars are desired. CHECK GRADES

lame	
treet	
Dity	State

OCTOBER, 1935

E. O. 1935

Write to "Presser's" for It!

Many active in music have told us in their first communications that one of our regular patrons, upon learning that they did not know where to get some wanted music, had given them the advice, "Write to Presser's for it. Such advice has been prompted by a knowledge of

THE CERTAINTY OF OBTAINING AT "PRESSER'S" MOST ANYTHING DESIRED IN MUSIC PUBLICATIONS

Violin Works

Bel Canto Method for the Violin-

ng.

Rob Roy Peery's Very First Violin

Book (Fiddling for Fun) 1.00

A unique method which gives the
youngest beginners real delight in learning the rudiments of violin playing. Hathaway Violin Method for Beginners-

By Ann Hathaway 1.25 Lays a thorough foundation for good violin playing, developing technic and musicianship hand in hand.

First Folk Songs for Violin— By Mabel Madison Watson Violin Part .50 Piano Acc. 1.00

Fifty Selected Studies in the First
Position—By C. Levenson 1.00
Selected from all the great writers.
May be taken up immediately after any
instructors.

Selected Studies in Second & Third Positions—By C. Levenson 1.00 Attractive studies from the greatest writers of violin study material. Ensemble Method for the Violin-By Oscar J. Lehrer 1.25
The exercises in this immensely successful class instructor are given for three parts, making the most interesting studies for class use.

Hathaway & Butler Class Violin Instructor—In Two Books
Stu. Bks., Ea. 75 Tea. Bks., Ea. 1.00
This work by Ann Hathaway and Herbert Butler makes violin class teaching a sale, simple and practicable procdure. Teacher's Books also have acc.

Band & Orchestra

Day in Venice-Suite-By Ethelbert Nevin Band Arr. by Mayhew Lake Symph. Band, \$6.00 Stand. Band, \$4.50 Full Orch., \$2.50 Small Orch., \$1.70 Conductor's Score, Orchestra, \$2.50

Franz Schubert Overture— By F. von Suppe—Arr. Anton Weiss Symph. Band, \$5.00 Stand, Band, \$4.00 Parts, 30c Each

Rhinefels Overture. By R. Gruenwald Full Band \$2.00

Springtime in Chinatown-By Victor Renton

Chansonette— By Charles Huerter Full Orch., 95c Small Orch., 55c

Who's Next? Humoresque Full Band, \$1.00

Piano Teaching Aids

Music Play for Every Day
In Four Bks. Each
Music Play for Every Day is a smooth and the same state of age. It is invested to with its game-tike procedures and containst appeal to the isomething to be invested to the same state of the same state o

Beginner's Book—

By Theodore Presser 1.00

A "first reader" for piano students of all ages. Covers the first grade up to, but not including, the scales. Standard Graded Course of

First Year at the Piano-By John M. Williams 1.00
"In Four Books. Each .35
A very successful piano beginner's book. It
well merits its popularity.

Standard Graded Course of Studies—By W. S. B. Mathews In Ten Grades. Each 1.00 America's most outstanding piano work. Its popularity necessitates freedration is given to possible improvements, keeping this fite latest and best selection of material from the very beginning and in all guides up to vitriously. CLASS INSTRUCTORS

My First Efforts in the Piano Class \$0.75 | First Period at the Piano

By Hope Kammerer \$0.75

A well planned class book utilizing the 'folk song' idea. Almost teaches itself. There is a second book to follow it. All in One—By Robert Nolan Kerr 1.00
For class us, with 9 or 10 year old plano
For class us, with 9 or 10 year old plano
Meledy, Rythyn and Harmony beginner.
Cartelli, Prince Beginners. A sequel book
comes for the next stage.

STUDIES Short Pieces in All Keys— By F. A. Williams (Gr.2-3) First Grade Studies-By L. A. Bugbee Pieces for the Development of Second Grade Studies-By N. Louise Wright (Gr. 2) \$0.60 First Pedal Studies-.60 Easy Studies in Early Grades—
By Mathilde Bilbro (Gr. 11/2-2) By J. L. Gayner Twelve Melodious Studies Featuring Technic for Beginners-

Scale and Chord Formations—

By Carl W. Kern (Gr. 3) .60 Tuneful Tasks— By John Thompson (Gr. 1) .75 Czerny-Liebling (Selected Czerny Studies) Book 1 (Gr. 2) Two and Twenty Little Studies on Czerny-Liebling, Book 2 (Gr. 3-5) Essentials in First Grade Teaching— By Helen L. Cramm .75 Czerny-Liebling, Book 2 (Gr. 3-5) 1.00 Czerny-Liebling, Book 3 (Gr. 5-7) 1.00

Choir and Chorus +

Volunteer Choir (22 Anthems) \$0.35 Anthem Service (15 Anthems) Popular Choir Collection (15 Anthems)

Distinctive Anthems (13 Anthems) .75
Inspiring church music for proficient choirs.

The Cathedral Choir (12 Anthems) .60
For choir directors with whom musicianship counts, and congregations with musical appreciation of a high order.

Junior Collection of Anthems Unison Anthem Book-Compiled and Arranged by Ed. Shippen Barnes .75

Sacred Two-Part Choruses for Junior Choirs—By Paul Bliss

WITHOUT ANY CHARGE WHATSOEVER WE SHALL BE GLAD TO

.60

LOGS AND DESCRIP-TIVE FOLDERS ON ANY CLASSIFICATIONS OF MUSIC IN WHICH WRITE TO-DAY FOR THOSE YOU WANT AND ALSO REQUEST DETAILS OF OUR DIRECT-MAIL SERV-ICE WITH ITS EXAMINATION PRIVI-

LEGES AND THE YOU ARE ENTITLE OTHERWISE PROFES-SIONALLY ACTIVE,

Vocal Works

The Beginner's Voice Book-By Frantz Proschowski \$3.00 By Frantz Proschowski 43.0
Develops the musical knowledge of the
student as it leads the student to progress in the art of singing. The physical
equipment of the singer is fully explained and illustrated.

Song Studies for the Medium Voice—By John A. Hoffmann and George A. Leighton 1.00 The development of musicianship is the aim of this volume, compiled by two successful voice feachers and used by their conferes everywhere.

By Horatio Connell 1.00 A renowned teacher and well known artist singer gives in this work a sen-sible, practical compilation of the best and most useful vocal exercises selected

Vocal Studies for High Voice-By Geo. W. Whelpton .7 for Med. Voice .7 for Low Voice .7 Designed to aid those amateurs who wish to become intelligent, acceptable singers, yet they are not intended solely for self-help, each volume being a work teachers will find desirable.

Introductory Lessons in Voice Culture—By F. W. Root 1.00

Part 1—The Beginning—
By F. W. Root .60
Part 2—The First Time Through the Keys—By F. W. Root .60
Part 3—Progressive Musician
ship—By F. W. Root .60

Organ Works

Graded Materials for Pipe Organ-By James H. Rogers \$1.25 Valuable study material with clear ex-planations and understandable direc-tions. A volume of value to pipe organ teachers as well as to pianists taking up the organ through self study.

Beginner's Pipe Organ Book-By Geo. E. Whiting 1.25 This organ instructor may be taken up after one year's instruction on the

24 Progressive Studies for the Pipe Organ-By Geo. E. Whiting 1.25

The Organ (New Edition)-By Dr. John Stainer 1.25 One of the most practical guides for the study of the pipe organ.

tration-By Chas. N. Boyd In Two Volumes. Each 2.00 Not only does the organist obtain much valuable information in this work but he also acquires a fine library of organ music. Cloth bound.

MUSIC PUBLICATIONS

THOSE WHO ARE

ENT AND ECONOM.

CAL THE PROMPT

AL EXAMINATION

PRIVILEGES .- THE

GENEROUS PRO-

FESSIONAL DISCOUNTS,

—AND THE CHARGE
ACCOUNT PRIVILEGES

WHICH MAY BE EN

JOYED IN USING

"PRESSER'S" AS THE SOURCE OF SUPPLY FOR ALL NEEDED

MUSIC PUBLICATIONS

THEODORE PRESSER 1712-1714 CHESTNUT STREET - PHILADELPHIA - PA

WORLD'S LARGEST

STOCK OF MUSIC OF ALL PUBLISHERS

OHESTION AND ANSWER DEPARTMENT

Karl W. Gehrkens

Professor of School Music, Oberlin College Musical Editor, Webster New International Dictionary

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

theight that feels confortable and you not be far wrong.

—The fingering marked is not always the for every individual, and yet it is important you follow it carefully. When you that something else is better for your it, try both fingerings several times. In way you can usually tell which is better

Ex.5

Fingering and Grading.
Q: I—My plane-tuner informs me that his uning-hammer costs \$12.50. Can one be obtained more cheaply; or is three some other tool that could be substituted for the tuning-

Chopin Cadenzam.
Q. Will you please tell me how to play the addenzas in Chopin's Nocturne, Op. 15, No. 27 I do not know how to group the right hand with the four eighth notes in the left Man art. II.

A. In the copy that I have, these cadenaas are marked as I am giving them to you. This seems to me to be quite clear. Try to keep a fairly steady motion in the left hand, but do not feel that it has to be with metronomic







2-How do you play the following in the Rondo from Beethoven's "Sonata Op. 13"? I don't understand about the half note.

3—How are these half notes from this same onata played?—W. M. Ex.3



A. 1—You will notice there is an F double-sharp in the preceding measure. The natural collection of the preceding measure. The natural collection of the preceding them to be a proper to the property of the property of the state of the property of the

OCTOBER, 1935

If You Love Symphonic Music-

THIS IS A BOOK YOU OWE YOURSELF

THE Victor Book of The Symphony was written expressly for music-lovers who listen to symphonies who have their own sets of symphonic allarme

It is written by Charles O'Connell, head of the Music Recording Division of R.C.A. Victor, and has a foreword by Leopold Stokowski. It is an encyclopedia of musical information which describes, in thorough detail, the 240 works most frequently heard over the radio and on the concert platform. There are, not only the symphonies of Beethoven and Brahms, the Wagner Overtures, the symphonic poems of Strauss, but also the more modern works of Strawinski, Shostakowitch, Debussy, Ravel and many others. There is also a short biography of each of the 73 composers whose works are

And perhaps, to some, the most valuable and important sections of The Victor Book of The Symphony will be the desciption of the orchestra, the inrange and place and function in the orchestra itself, photographically illus-

SPECIAL INTRODUCTORY OFFER The publishers are confident you will want the Victor Book Of The Symphony for your own, once you have examined it carefully considered to every music-lover who wishes to see it. It is offered with the understanding that it may be returned within five days for a complete refund if it does not in every way live up to your expectations. You are to be the sole, judge. Use the coupon below for this

SPECIAL INTRODUCTORY OFFER

THE VICTOR **BOOK OF THE** SYMPHONY

By Charles O'Connell

SIMON AND SCHUSTER, Publishers, 385-4th Avenue, New York City Please send me a copy of The Victor Book of The Symphony, I will post the pottman \$3.50, plus the few cents postage," with the understanding that I may import it for five days. If at the end of that time I am not in every may delighted with it, I may return It to you for a complete cash reduct, I am to be the sole judge in the matter.

Address

Oheck here if you would rather send cosh or check,
thereby seving pestage charges.

Musical Books Reviewed

5—(a) M.M. j = 18.8, grade three; (b) M.M. j = 106, grade three; (d) M.E. j = 106, M.M. j = 108, Allery, M.M. j = 108, Allery, M.M. j = 106, grade three; (e) Andante, M.M. j = 506, grade three; (e) Andante, M.M. j = 506, grade frour; Allery circae, M.M. j = 506, grade where.

Note a more significant book of a musical dunit, M.M. j = 506, grade where.

Since the significant book of a musical nature has come from the great in hainy a distribution of the source of the significant book of the Symphony significant book of a musical nature has come from the great in hainy a significant book of the Symphony significant book of a musical nature has come from the great in hainy a significant book of the Symphony significant book of the Sy

the intelligent listener who has not a technical lat fils book typ humbed and forty of the works most heard in the standard reperformer and introduction which prepares the reader for give a sympthetic analysis of its form, perhaps an lartoduction to its approximation, perhaps an introduction to the approximation of the standard reperformer and the standard reper

Pages: 520

Publishers: Simon and Schuster.

College Music Surveyed An Investigation for the Association of American colleges

With a Foreward by Robert L Kelley With a Forecard by Robert L Kelley
This most useful box gives a picture of
contemporary musical conditions, requirescope of the musical work in the history and
literature of music, in theory, composition
instruction, in group music and contrins a
register of thirty representative institutions.
This work is the most distinctive presentation of the subject that has yet appeared,
the land, as a means of making accessible to
prospective college music students information
that they would otherwise that very difficult
to prospective college music students information
that they would otherwise that very difficult

Percussion Instrument Notation.

Q. Will up please tell me if there are
tanets—A. G. the Imbourine, and cuttanets—A. G. the Imbourine, castanets,
and other percussion instruments interested of
on the regular staff. These instruments do
not sound definite pitches, therefore the lines
and the percussion in the property of the property of the
paper staff. These therefore the lines
and the rests being necessary for recording
the rhythm.

Pages: 278, cloth bound. Price: \$2.50. Publishera: MacMillan and Company. American Composers on American Music

A SYMPOSIUM EDITED BY HENRY COWELL A SYMPOSICN EDITED BY HEART COWELL.

This work is made up of treenty-four
cody, written by their colleagues. This extraordinary analysis of the music of our count
present unusual growth in the art. The group
present unusual growth in the art. The group
present unusual growth in the art. The group
present unusual growth in the work of the
art seeking in many directions to brill aveand original toom structures designed to comord the future, throughout the work!. This
poser's own point of riew concerning creative
music in America.

Priv: \$3.00.

Priv: \$3.00.

Priv: \$3.00.

Priv: \$3.00.

Priv: \$3.00.

Priv: \$3.00.

A History of Musical Thought

By Donald N. Ferguson Hy Doxata N, Francaos
Here is a really momentous book of ampleged, It is a historical purylew of the development of the art of muke itself rather than
persists are excellent and the surrative
appraisals are excellent and the surrative
a

Early Keyboard Instruments From Their Beginnings to the Year 1820 By Philip James of the Victoria and Albert Museum

of the Victoria and Albert Museums
This really magnificent book, with forty.
This really magnificent book, with fortycomes at once one of the finest of works upon
the subject of keyboard instruments. The
spinet, dulctimer, clavichord, virginal and
planoforte types are most practical and comlamoforte types are most practical and comtiring in the research necessary to produce
such a volume. With the great revival of
parent that as a permanent reference book
this spendid volume is invulsable.

Pages: 153. Price: \$8.50, Publishers: Frederick A. Stokes Company

AMERICAN CONSERVATORY OF MUSIC

CHICAGO

Founded in 1886 by John J. Hattstaedt, today The American Conservatory of Music is outstanding among institutions for music education in this country. Its graduates are to be found occupying positions of honor and responsibility in every department of music.

artist teachers of national and interna-tional reputation comprise the faculty.

Aecredited Courses are offered in Piano Vocal, Violin, Organ, Orchestra and Band Instruments, Public School Music, Children's Piano Work, Class Piano, Mu-sical Theory, Dramatic Art and Dancing.

conferred by authority of the State of Illinois and recognized the country over. helor of Speaking Arts and Master of

Dormitories-Desirable fiving and hearding accommodations can be secured at the Conservatory Dormitories at surpris-ingly low rates. Particulars on request.

ments-Although the management does not guarantee positions, it has been most successful in assisting students to find academies, music schools and in con cert, orchestra, lyceum and choir work

Tuition is reasonable in keeping with the times and may be paid in convenient installments, Complete particulars given in catalog which will be mailed on request.

makes every endeavor to assist needy students to find part-time employment. Many find work as teachers, accompanists, or part-time positions working for commercial houses, etc.

For free catalog address John R. Hattstaedt, Vice Pres.

AMERICAN CONSERVATORY OF MUSIC 575 Kimball Hall, Chicago, Ill.

A professional school in a university environment For Free Bulletins Write to

SCHOOL OF MUSIC 1830 Shermon Avenue Evenston, Illinois

NORTHWESTERN

UNIVERSITY



SHIRLEY GANDELL, M.A., Oxford University, England, President, Stih year. Accredited. Offers count in all branches of Music. Certificat diplomas and degrees. Desirable hour town musical center. Box E, 306 S. Wabash Ava., Chicago

SCHOOL OF THE DRAMA THE GOODMAN THEATRE ART INSTITUTE OF CHICAGO

MILLIKIN CONSERVATORY OF MUSIC DECATUR, ILLINOIS

Offers there training in music. Courses leading to Bachelor of Music Degree, Diploma and Certifi-cate in Piano, Voice, Violin, Organ, Public Schoo Music Methods and Music Kindergarten Methods Bulletin sent free upon reques W. ST. CLARE MINTURN, Directo

SCHOOL OF MUSIC

OF THE UNIVERSITY OF MICHIGAN Complete curricula leading to degrees in all branches of Music. Faculty of distin-guished artist teachers. Concerts and May each week on \$75,000 organ.

Second Semester Begins February 17 CHARLES A. SINK, President Box 1004, Ann Arbor, Michigan

DETROIT INSTITUTE OF MUSICAL ART CHIGANS FORE TO Institutional Member of the CHIGANS FORE TO School of Mule and Dramatic Art. Many free advantages and Paralle Art. Many free advantages. Faculty of M artists. Actredited Twateber Cartificiars, Parally of M artists. Actredited Twateber Cartificiars, For Catalog and Yere Dock.

The Catalog and Yere Dock.

Address H. B. MANVILLE, Bus. Manager Address H. B. MANVILLE, Bus. Manager Miles Address Miles Address

> LAWRENCE COLLEGE CONSERVATORY OF MUSIC Carl J. Woterman, Dean Fall term opens Sept. 19

in plane, voice, vielin, 'celle, organ, theorethed music and choir directing leading

OBERLIN CONSERVATORY OF MUSIC

The Cleveland Institute of Quair Confers Bachelor of Music Degree, Master of Music Degree, Artist Diploma

Public School Music Course in conjunction with Western Reserve University Fall Term Begins September 18
BERYL RUBINSTEIN: Director, 2605 Euclid Avenue, Cleveland, Ohio

La Bohême

(Continued from Page 582)

On returning with the shoes Alcindoro Rodolfo is momentarily engaged, Marcelli On returning with the shoes and duped, takes from his pocket a bunch of ribbons at once recognizes that he has been duped, first storms, and then reluctantly "pays the

Act III

The Barrière d'Enfer. At the left is a tavern with a small open space in front of a toll-gate. At the right is the entrance to the Rue d'Enfer (ree dawn'fer) leading to the Latin Quarter. It is early dawn. About a brazier a group of snoring custom house officers are seated. Scavengers and street sweepers pass, stamping their feet for relief from the cold and snow.

Rudolfo's all-absorbing love for Mimi is of the madly jealous nature which can brook no glance or word from another. Thus they are one day deliriously happy and the next in the depths of misery, till finally they agree to separate forever. They they are interrupted by the agitated enhave not seen each other for some time, when Mimi learns that Rodolfo is with Marcello and Musetta at the tavern at the Barrière. She has come and is waiting stairs. Rodolfo and Marcello hurry out outside the inn for Marcello to come in answer to her message, asking that he assist in her resolve on a final separation from

While waiting, Mimi is seized with a violent fit of coughing brought on by the wasting disease which of late has been more rapidly undermining her vitality. When Marcello does appear, he is shocked at her weakness and urges that she enter the inn, which she refuses because she feels that she has not the strength to meet Rodolfo; and there she tells her sad heart story and is begging Marcello to help her in making the final parting when Rodolfo appears in the doorway, and Mimi quickly glides behind a group of plane trees to avoid recognition. Rodolfo begins confiding his troubles to Marcello, in much the manner that has been done by Mimi, but finally loses his bitter tone and more gently admits that his suspicions are really groundless and but the consequence of his great guished artist teachers. Concerts and May less and but the consequence or ins great Festival by world's greatest artists and love for her. At the same time he confides organizations in Hill Auditorium seating his anxiety as to her state of health and 5,000. Chorus of 350, student symphony the belief that her early death is certain orchestas, glee clubs, bends, etc. Retilats Mimi hears this, and her softs soon reveal Mimi hears this, and her sobs soon reveal her presence, so that Rodolfo is quickly at her side, embracing her and entreating that she enter the inn for warmth. This she, however, refuses to do; and, as they give way to enamored phrases, Musetta's strident voice is heard from the tayern. Marcello, suspicious of her bent for flirtation, hurriedly starts inside but meets Mnsetta at the door and their squabblings mingle with the tender accents of the lovers. Musetta finally scampers off in a fury, Marcello enters the tavern, and the reunited Rodolfo and Mimi leave the stage with

from the distance.

With adequate voices, the closing pages of this act could be sung, beginning with the discovery of Mimi by Rodolfo.

> XII Act IV

The Attic; as in Act I. Rodolfo pretends to be busy at his writing table and Marcello at his easel, though in truth they are but gossiping, and cannot keep down veiled references to the romance which reigns in each heart. While (once belonging to Musetta) and kisses it. Then, when he thinks himself not observed Rodolfo surreptitiously takes from his drawer the little rose-trimmed bonnet, which Mimi had left as a keepsake, and tenderly caresses it whilst apostrophizing its awakened memories in the rapturous strains that are connected throughout the opera with his thoughts of Minni.

At this juncture Schannard arrives carry ing four rolls of bread and Colline with a bag from which he produces a herring With these and a bottle of water, which Marcello has thrust into Colline's hat and placed on the table, they make mockery of a feast in state. This is followed by a iovial dance which ends in a duel between Schannard and Colline, with the others still dancing, till at the height of their hilarity trance of Musetta.

Musetta tells how Minni is with her but has not the strength to reach the top of the and return with the wasted Mini who is helped to bed and given refreshment. When she is composed she recognizes her old friends separately and pleads with Rodolfo that he shall not leave her. Musetta removes her earrings and gives them to Marcello with instructions to sell them and bring a doctor, at which both hastily withdraw. While they are talking, Colline removes his overcoat, to which he sings an emotional farewell. Colline approaches the door and Schannard takes up the water

When all are gone Mimi opens her eyes and, seeing that they are alone, holds out her hand to Rodolfo who affectionately kisses it. And there they exchange soul messages none have the right to hear Rodolfo brings the little rose-trimmed bonnet, which Mimi asks that he put on her hcad. She rests her head weakly upon his bosom and then recalls their first meeting

The friends return, Musetta with a muff, for which Minii asks because her hands are cold. On noticing that Rodolfo is weeping, she confronts him and tells how her hands will be no longer cold; she becomes

drowsy and says that she will sleep. Reassured by Mimi's seeming sleep, Rodolfo softly leaves the bed and motions for continued quiet. Musetta, while preparing a warm medicine, intones a prayer to the Virgin. A ray of sunshine falls through a window upon Mimi's face: and Rodolfo steps up on a chair to cover the pane with Musetta's cloak. As he descends from the chair Rodolfo notices a strange demeanor and disturbed glances among the others. He asks urgently for an explanation; when their sweet strains of love floating back Marcello, no longer able to contain his emotion, embraces Rodolfo and murmurs, "Have courage." Rodolfo flings himself on Mimi's bed, makes frantic effort to awaken her, and then falls, sobbing, on her lifeless form, while the others give way to muffled or silent grief.

XIII

(At the point in the drama where Colline sings the farewell to his coat, tragedy is too near impending to stop its recital for this song, so it is suggested that this number be used to close the program.)

THE ETUDE

"As to what one shall be permitted to enjoy in art, past, present or future, there can be formulated no rigid rules. But whatever a man of genius has brought forth as the result of sincere conviction, that will ultimately make its appeal, irrespective of method. On the other hand, just so surely will those works engendered by egotism and commercialism fail to earn more than a fictitious fame."-Edgar Stillman Kelley.

HAROLD FLAMMER, CHAS, H. DITSON & CO., INC. OLIVER DITSON CO., INC.

— TO ORDER MUSIC "ON APPROVAL": —

From many catalogues—Simply check (x) any groups listed below and send this coupon to Harold Flammer, Inc., 10 East 43rd Street, New York Thanksgiving Cantatas ☐ 4-part Mixed Thanksgiving Grades 2 to 3
Grades 3 to 4 Anthems

Piano Teaching

Pieces

Piano Recital Pieces

□ Grades 1 to 2

☐ Grades 4 to 5 ☐ Grades 5 to 7

Collections
Anthem Books—Mixed
Anthem Books—3-Part Treble
Junior Choir—2-Part Treble
Children's Anthem Books—Uni-

son
Girls' Voices—Secular—2-Part
Girls' Voices—Secular—3-Part
Men's Voices—Secular—4-Part
Boys' Voices—Secular—4-Part

Christmas Cantatas

Mixed S.A.B.

2-Part Treble 3-Part Treble

☐ A cappela—Secular—Mixed

Anthems-General Mixed—4-Part—with Solos
Mixed—4-Part—without Solos
Mixed—4-Part—without Solos
Women's Voices—4-Part
Women's Voices—3-Part
Women's Voices—2-Part
Men's Voices—2-Part

Mixed—A cappella

☐ For Boys ☐ 2-Part Treble ☐ 3-Part Treble ☐ S.A.B. ☐ 4-Part Mixed Organ Pieces ☐ Recital ☐ Church Secular Choruses

Junior High School

Mixed—A cappella—4 to 8 parts Mixed Voices—4-Part Mixed Voices—4-Part
Women's Voices—4-Part
Women's Voices—3-Part
Vomen's Voices—2-Part
Men's Voices—4-Part
Boys' Voices—3-Part
Boys' Voices—2-Part
Sop., Alto and Baritone

Christmas Anthems ☐ 4-Part Mixed

Operettas

☐ Grade School

S.A.B.
2-Part Treble
3-Part Treble
4-Part Treble Sacred Songs

☐ High ☐ Medium ☐ Low

Secular Songs

Address

References, if new account .

New York Distributor for:

JOHN CHURCH CO. THEODORE PRESSER CO.



A New Collection of 20 Anthems for Two-Part Treble Voices Contents

1. A Hymn for the New Year
2. As Pants the Hart
3. Come, ye Blessed of my Father
4. The Hart Hart
5. Come and The Hart
5. Come and The Hart
6. The Hart Hart
6. The Hart Hart
6. The Hart Hart
6. The Hart Hart
6. The Hart
6. my Father
I Will Extel Thee 14. Saviour, like a Shep

Christmas

S. Now pealse we Great
and Fanous Men

O Blessed Day of
Motherheod

O Day of Light and
Glery

Clery

Company

Clery

Company

C

IN TWO VOLUMES; each, 50¢

HAROLD FLAMMER INC., 10 EAST 43rd STREET, NEW YORK CITY

keeping the Voice Pit;

Of Will you please till me schut cerciter.

Of Will you please till me schut cerciter.

Of which was to to default practice for one who had not not to detault und public single, a sepron selfa of ull voice, ranging from look of the work of the color of the work of the work of the work of the color of the work of the color of the work of the

SEND ONLY

Do you know

this ONE book

2. Key Signotures

4. Scole Madels

, Musical Terms

9. Degrees of Dynamics

Special Mail Order Dept.

SELECTIONS ON APPROVAL

10. Instruments Used in Modern

Symphony Orchestra

7. Ornaments

Kennedy's Music Dictionary

contains:

5. Expression and Tempa Marks

8. How to Conduct Simple Rhythms

and many other features

Large Print Packet Size

EXPERT CLERKS IN

ATTENDANCE

TELEPHONES

7813 - 7816

Cable Address: FLAMMARION

MURRAY HILL 2-7812-

. 110 Musical Illustration

BOOK

By Frederick W. Wodell

interventions with the new to do make a supermodel polatical condition, and your emotions of make and address of the major. Only install, or passions green, and be published.

No questions will be answered in THE ETUDE suckes accompleted by the foll name and address of the major. Only install, or passions green, and be published. When the production of the control of

VOICE QUESTIONS

By Frederick W. Wodell

are the same for the speaking as for the synthetic Method," by Frederick W. Root. Read the Introduction, and the statement of the synthetic Method. by Frederick W. Root. Read the Introduction, and the statement of fully and repeatedly. Then practice daily vaw or more of the following control of the statement of

A. We are not acquisited with the piece-you mention. It would be "all right" to sing expenditure that the piece you mention. It would be "all right" to sing examine well. We have our doubts. The "Allio" part might each ly sound too low and tone. Or the might not. Depend spon how the composition is written. Here are some ask the publishers of Trie Erren. You might with the piece of the present the piece of the piece. With Shakeopene—Volume of Sacred Duets. (F. Ellora—I know a bank. H. Shant—When the wind blosech in from the see.

IMPORTANT

IMPORTANT
Correspondents will save themselves much inconvenience by more care. We now have care the convenience by more care. We now have care the convenience by more care the control to answerd because the criticar failed to conform with our necessary request, which appears at the head of all elegatiments in appears and the head of all elegatiments in failed to sign their names (initials cannot be recentized as signatures, in business); others have written so careleasly as to make the desire of the conformation of the c

INSTITUTE OF MUSICAL ART

JUILLIARD SCHOOL OF MUSIC

EDNEST HUTCHESON Dean

OSCAR WAGNER, Asst. Dean

FIFTH AVENUE

SCHOOL FOR GIRLS

New York City

Resident and Day Pupils

A college preparatory and finish-

ing school where students may

specialize in music or prepare for

concert career in the School's own

music department or with outside

Excellent language and art

departments.

MARGARET BROWN.

HEADMISTRESS,

1035 Fifth Avenue

TRINITY PRINCIPLE

PEDAGOGY

The only Scientific Pedagogy based on Feeling, and practically applied to Music.

Send for P M B circular

EFFA ELLIS PERFIELD

103 East 86th St., New York, N. Y

WANTED: A REPRESENTATIVE

in every town to

Train Children's Voices

High grade work with excellent remuneration

LOUISE WEIGESTER SCHOOL

KATHERINE CAREY
Successor to MRS, BABCOCK'S

INTERNATIONAL MUSICAL

and EDUCATIONAL AGENCY

Church Concert and School Positions Secured
Carnegle Hall, Naw York Tal, Circle 7-2634

160 West 73rd St.

New York City

instructors of pupil's choice.

Thorough instruction in all branches of musical education. Private lessons in all standard instruments, courses in theory and composition, normal courses for teachers, methods of group training for children, preparatory

Public School Music course leading to degree of Bachelor of Science with

Catalog on request. 120 Claremont Avenue, New York

NEW YORK SCHOOL of MUSIC and ARTS

310 West 92nd Street, New York City (At Riverside Drive) RALFE LEECH STERNER, Director

All rates for tuition and board greatly reduced.

The School of Music announces a popular and condensed two year Course in armony & Composition

Day and Evening Classes
Tuition fee, \$5., 10 weeks, I hour a week
Classes begin early in October An easy and fascinating course, valuable to Music Students, Organists, Vocalists, and all Music lovers who are interested in better understanding of the Art of Music, Excerpts from some comments by students:

"Your approach to the Fundamentals of Music was a revelation." Music was a revolution."

"I feel greatly indebted to you for discovering this new method of teaching Harmony."

Instrumental and Vocal Instruction. Individual and Class Lessons. Teacher's Certificates and Degree Courses, No High School education required except for the Bachelor of Music Course.

THADDEUS RICH May Don Dear CHOOL of MUSIC of TEMPLE UNIVERSITY 1812 Spring Garden St., Philadelphia

COMBS COLLEGE OF MUSIC 50

Alberto Jonas, Director, Piano Department All branches of music. Public School, Teachers' Training Course, Dormitories for Women and office, 1331 S. Broad Course. Dormitories 16.
St., Philadelphia, Pa.
Dr. Gilbert Raymolds Combs, Founder

SPECIAL OFFER TO TEACHERS. To all sending \$1.00 for Teacher's Becord Book will include the first four of our '10 correspondence esson course."
These 10 correspondence lessons have been an lipiration and Power in teachers' work. They are key o students' musical unfoldment and will help you could each lesson with the next giving assurance of co

ant progress.
The regular price of these lessons is \$15.00 or \$1.50 cth for any four in consecutive order.
We are therefore giving you a \$7.00 value for only

ANNA TOMLINSON SCHOOL OF MUSIC

SCHOOL OF MUSIC FOR WOMEN SPARTANBURG, SOUTH CAROLINA ARTANBURG, SOUTH CAROLINA
An Endowed Professional School, Nationally
correct. Full B. Mus. Degree and Diploms
courses. College Environment. Teachers of
National Reputation. Artists' Concerts.
Summer Session. Moderate Tuition Fees.

Catalogue Address: N. Irving Hyatt, Dean

ATLANTA CONSERVATORY of MUSIC Cauras in Plano, Voice, Violin, organ, PUBLIC SCHOOL MUSIC, NORMAL TRAIN-ING, DRAMATIC ART AND DANCING

Catalog upon application
Peachtree and Broad Streets Atlanta, Ga.

Alviene Theatre re. Aivisco Art Theatre appearances while learning. For Catalog 3 write Sec. Ely, 66 Wast 35th St., N. Y.

> Etude Advertisements are Bulletins of Splendid Buying Opportunities - -

ESTABLISHED 1857

BALTIMORE, MD.

OTTO ORTMANN, Directo One of the Oldest and Most Noted Music Schools in America.

CONSERVATORY

The Most Amazing Romance in Musical History

(Continued from page 576)

what. She passes by very often. What if I should run into her? How should I act? Apparently, she is not afraid of it, because she even sent me a ticket to the theater where she is going, too. She wants me to see her villa, and although she says that I will not meet a soul during my visit, I am uneasy about it. At times, I even imagine that she wants a personal meeting, although there is not a hint in this direction in her daily letters. All this makes me feel not quite at liberty, and, to tell the truth. I wish she would leave as soon as

From Madame von Meck's letter the next morning:

Florence, Dec. 6, 1878, 8:00 A. M. Villa Oppenheim. What fog today! I am afraid that when we go out for a walk we will not find our way to Villa Bonciani. I am so glad that they serve good food, my dear friend, and that you are satisfied with your Signor Hector. But you did not tell me if they personal meeting. give you fruit. I am so glad you like the views from our Viale. It is now five weeks that I watch this view twice a day, and every time I enjoy it greatly. .

Good-bye, my dear. All yours,

On the same morning, perhaps only a half-an-hour later, Madame von Meck wrote again:

Florence, Dec. 6, 1878,

Morning. Villa Oppenheim. my priceless Piotr Ilyitch, than I received yours. Please, do not think that I force myself to write. I write out of my own necessity, because my thoughts and my whole being are with you, and it is understandable that I am moved to commune with you. Concerning my invitation to visit my villa. I realize, my dear friend, that I suggested something awkward. But I will be very glad, my dear, if you come here after my departure. . . . While am writing, the fog has disappeared, and the sun is shining through. In half-au-hour we will pass by your villa.

Tchaikovsky answered this double message the same day, Dec. 6, at 9:00 P. M.

9:00 P. M. Villa Bonciani, . The lighting is excellent here, and that is why I did not take the candles that Ivan Vasiliev brought from you. But, God, how touched I am by your infinite care and kindness! Thank you, my dear, my good friend. . . . Last night I could not make up my mind to go to sleep, so beautiful was the moonlit night. I walked up and down the balcony, relished the fresh air and enjoyed the silent night

He wrote again on the following morn-

Dec. 7, Morning. Villa Bonciani. . . I always forget to auswer your ques-

tion about the fruit. They serve me fruit regularly, in great abundance. On the whole, the food is excellent, and if there is any inconvenience, it is in the number of meals. . . . It rained all evening, so I could not enjoy the night's freshness on my balcony as I did last night. .

Madame von Meck answered the next morning. In that single day, Sunday, Dec. 8, Tchaikovsky sent her four separate notes,

"I live here very comfortably in luxury one of which announced the fine success and peace. But I cannot conceal that the proximity of N. F. embarrasses me some.

Moscow.* On Tuesday, December to attended an opera in Florence, and Tchaikovsky wrote to her on the following day

"I could see you very well in the theater and I do not have to say what a joy that was. I followed your example in leaving after the second act. I sat where you san we-near the trumpets and trombones who have so much work to do in this opera.

On the same day, Dec. 11, 1878, Tchaikovsky wrote to his brother Anatol;

"N. F. was in the theater, too and it embarrassed me, as her proximity always does. I cannot help thinking that she wants to meet me. For instance every day I watch her as she passes by my villa, and stops, and tries to see where I am. How should I act? Shall I step to the window and bow? But if so, why not say "How do you do?" However, in her daily, long. fine, intelligent and remarkably kind letters there is not an inkling of her desire of a

Madame von Meck wrote on Dec. 13.

"What a wonderful man you are! What a heart, what kindness? Such men as you are born to make others happy. You cannot imagine what happiness it is for me to have your letters every single day! Since you are here, I am indifferent to all difficulties that beset me. When I feel bained and chilled by so much eaotism, inoratitude and callousness. I think of you, and I feel so warm in my heart, that I forgive the others. With what sadness I think that this happiness is not for long, that I will have to leave in ten mache"

On December 25th, a farewell note came to Villa Bonciani

"Good-bye, my dear, incomparable friend. I am writing you for the last time from the Villa Oppenheim in your dear neighborhood. I thank you, my dear, for all the good you have done for me, and I will always recall with joy the time I passed so near you, in constant communion with you. feel sad to the point of tears that this habbiness is at an end but I am trying to console myself with the thought that some day it may come back."

Tchaikovsky replied at once:

"My dear and good friend! I thank you for everything; for the wonderful days which I spent here, for all your infinite cares, for your friendly sentiments. You are the source of my material and moral well-being, and my gratitude is beyond ex-

To his brothers he wrote this time without mental reservations:

"N. F. has left, and, much to my surprise I miss her very much. With tears in my eyes I bass by her descried villa. . . . I am so accustomed to be in daily communication with her, to watch her every morning, as she passed by my house, accompanied by her entire retinue, that what at first enbarrassed me, now constitutes the subject of a most sincere regret. But, God, what a remarkable, wonderful woman!

(Part II of this interesting "Romance" will appear in the next ETUDE.)

Tchalkovsky always referred to the "Fourth Symphony" as "our," that is, his and her, symphony: the score bears the dedication: "To my best friend."



The Publisher's Monthly Letter A Bulletin of Interest for All Music Lovers





Six Octave and Chord Journeys

Piano Study Pieces

By Irene Rodgers

Studies are really piano compositions of exceptional merit as are also some of the advanced octave studies of Doring, Sardonio and others, but beginning octave studies are not so inc. Mis. Rodgers seems to have solved a real problem. In a half-dozen "journeys" the student is taken into the land of chords and octaves by means of that most attractive vehicle, the tuneful piano piece. Miss Rodgers gifts as

a composer, combined with her experience as a teacher, have produced a book of studies that soon will be included in the curriculum

of many music schools and private teachers

on this book is in progress copies may be ordered at the special advance of publication cash price, 25 cents, postpaid.

Little Classics

Orchestra Folio

a profession or business, owes a deep debt of ratitude to the music educators in the schools

Everybody connected with music, either as

While the editorial and mechanical work

Even in the early inter-mediate grades of piano study modern teachers find

study modern teachers find it advantageous to provide interest-creating material. As a rule there is nothing more unattractive than the

first octave and chord studies. Of course, the celebrated Kullak Octave

Studies are really piano

Advance of Publication Offers-October 1935

All of the Forthcoming Publications in the Offers Listed Below are Fully Described in the Paragraphs Following. These Works are in the Course of Preparation. The Low Advance Offer Prices Apply to Orders Placed Now. with Delivery to be Made When

AROUND THE MAY POLE-DANCE TUNES FOR CHRISTMAS CAROLS FOR TREBLE VOICES EDUCATIONAL VOCAL TECHNIQUE IN SONG AND SPEECH—TWO VOLUMES—SHAW AND LINDSAY—EACH

EVENING MOODS—ALBUM OF PIANO SOLOS.... .30 LITTLE CLASSICS—ORCHESTRA FOLIO—PARTS—EACH

DIANO ACCOMPANIMENT PIANO STUDIES FOR THE GROWN-UP BEGINNER PRESSER'S MANUSCRIPT VOLUME . ROB ROY PERRY'S THIRD POSITION VIOLIN BOOK—CLASS OR PRIVATE INSTRUCTION..... SABBATH DAY SOLOS—HIGH VOICE SACRED CHORUSES FOR MEN'S VOICES THE SECOND PERIOD AT THE PIANO-KAM-SINGING MELODIES-PIANO ALBUM SIX OCTAVE AND CHORD JOURNEYS-PIANO-TEN TONAL TALES-PIANO-LOCKE WHEN VOICES ARE CHANGING-CHORUS BOOK FOR BOYS

The Cover for This Month



Through the courtesy of Steinway & Sons, The Etupe has the privilege of reproducing on its cover one of the most interesting in the famous Steinway collecoring of the original, it does give a clear con-ception of the spirit of the painting.

ception of the spirit of the painting.

Ignace Jan Padcrewski, as a pianist, has
won enduring fame. Not everybody has
had the chance to hear Padcrewski play
and, of course, but a comparative few have had the opportunity to meet and know the man Paderewski and to discover that perman Paderewski and to discover that per-haps the reason for his greatness in music and in statesmanship is the greatness of the soul of the man. Dr. William Mason little knew, in 1893, that after the World War Paderewski would become the first premier of Poland, yet in 1893 that which Dr. Mason wrote of the then thirty-three year old pi-anist, well satisfies any who have stood in the presence of M. Paderewski forty years later and felt a sense of his greatness and loved him for his personal sincerity and mility. Dr. Mason wrote to the effect that Paderewski "combines the emotional with the intellectual in admirable poise and prortion. . . . he plays with a hig, warm heart well as with a clear, calm, discriminative

cert forming that opus.

"More Than Satisfied"

· The very essence of merchandising is that of creating satisfied customers. No business can progress without that fundamental principle. Here is a customer who signs himself as "more than satisfied." We appreciate this fine spirit of loyalty and it is our ambition to be unfailing in our labors to deserve such friends.

"I want to take this opportunity to tell you how much I enjoy the wonderful ETUDE. I have been reading it for a good many years and I have never found it anything but helpful and stimulating. You seem to be continually outdoing vourselves. I imagine that if you have a watchword it must be 'alertness.'

"And just a word in appreciation of the splendid service I have always enjoyed at the hands of the Presser organization and the courtesy they have always shown me.

Very sincerely and cordially your more than satisfied customer, Louis Weitz.

The Etude Historical Musical Portrait Series

Not long after this series was started, in February 1932, a letter was received from an official in a Mid-West city:

"This is the finest idea ever. Enclosed find—. Please send me a separate copy of each page as it is published hecause I do not wish to mutilate my copies of The ETUDS, all of which I save. For years I've been seeking a handy reference concerning the lesser-known musicians as well as the great ones.'

Yours very truly, W. T. E., Minn.

Evidently many readers of THE ETUDE share this subscriber's enthusiasm, judging from orders for copies of additional pages from orders for copies of additional pages that keep coming in each month. Music lowers about the realize that this is a stupendous undertaking loss significant this is a stupendous undertaking loss significant purpose of the book tamons Sennway concerrentate that this is a supernous uncertaining see significant the main purpose of the book them. Although the discussible of the main purpose of the book them. Although the discussible of the service in instructors and directors of physical editor produce this painting rendered. A semp-book containing a committee of the production of the control of the contr biographies will someday be the treasured ssion of many a music lover

Additional copies of these pages may be obtained at 5 cents each.

Birds of All Feathers A Musical Sketch By Mildred Adair

This sketch is just the thing for giving a This sketch is just the thing for giving a group of young music students an opportunity to appear before an audience in an entertaining, picturesque, and musically attractive program. It is so arranged that a little boy and a little girl in play clothes act as "masters in the program of the of ceremony" in carrying out the continuity which brings before the audience other chilwhich joings in readily made every paper in the relaxation which may be had through continue representing a number of the fast militar bird characters. In the course of the of this character also is of a very acceptable program they present various pinno pieces, type for use by those pinnists who preside sing attractive little vocal solos, do several at the pinno for clurch and Sunday school pleasing little damees, give a musical recities seview, or upon other occasions where music tion, play a violin solo, and render several nememble numbers including a piano duet and Besides holding to compositions having these of favorite Christmas carols arranged for two-trio, and a rhythmic orchestra selection. As qualities as do reveries, nocturnes, idyls, and part singing (soprano and alto). It is a As a composer, he seems to have been so
serve a sufficient as to have tendered in the same composer's very sursestall works
the variety of tone possess the aim in this
the was self-critic as to have tendered in the same composition of a similar character, In a Gandy Shop and
the wast have written in the years of his
must have written in the years of his
In the profession of the same of the possess of the

Around the Maypole Eight May Pole Dance Tunes for the Piano With Instructions for Dancing By William Baines

beyond the abilities of those who have had

dances are clearly given and there are com-

Evening Moods

Album of Piano Solos

calm and the peace of evening, Comes the hush of the twilight hour." Piano music that

fits in with the calm and peace of the eve

ning has a very great appeal to many who

have come to know the beneficial pleasure in the relaxation which may be had through

a copy, postpaid.



of this country. During the recent trying rears when many private pupils were forced described dances give this to forego music study, they have been creating and fostering music appreciation in our youth through the fine hands, orchestras and for those who would be interested in it only as an album of piano music. The music ma-terial utilizes both original and selected themes and is presented in such clever fashion choruses they have maintained. The young musician of today demands the best" in music; nothing else will satisfy him. by the composer as to make effective piano accompaniments for the dances without going

He has been brought up to appreciate "good

Publishers know this, by the type of music only several years of piano study. In telling Publishers know this, by the type of music that is ordered from them. That is why we are preparing this orchestra book of *Little* Classics. It will contain smaller works ar-ranged for orchestra of Beethoven, Bach, Handel, Haydn, Mendelssohn, Mozart, Schulose sight of the main purpose of the book and the great service it will render to dancmann. Verdi and other masters, not the most in worth-while material for indoor or outdoor entertainment. The instructions for the mann, Verdi and other masters, not the most-familiar compositions, obtainable anywhere, but real, worth-while gems that will provide interesting recital selections and valuable study material. The instrumentation has all plete directions for costuming and setting of a May Pole scene. Two useful unison songs for May Pole festivities are included. The f the parts for the modern school orchestra including a Tenor Banjo which contains chord diagrams that permit the inclusion of advance of publication cash price is 30 cents a copy, postpaid. other fretted instruments if desired.

other fretted instruments it desired.
There are five violin parts, all but the Solo
Violin (ad lib.) in first position.
The advance of publication cash price for
each part is 15 cents; for the piano part, 35 There is a very attractive song by Adam Geibel which has words running, "With the

Christmas Carols For Treble Voices

For purposes of introduction this collection remains on advance of publication offer throughout October and then it will be withthroughout October and then it will be with-drawn, so if you want to get a single sample copy at the special advance of publication cash price of 10 cents, postpaid, send your order in immediately. This collection will be services, or upon other occasions where music of a gentle, soul-caressing type is most fitting.

THE ETUDE

625

Educational Vocal Technique In Song and Speech

By W. Warren Shaw In Collaboration with George L. Lindsay Two Volumes



presents a practical means of cultivating the voice for singing and speaking, states the underlying theory, and also introduces the pupil to the literature of song. These three important serv ices are the result of an in genious plan. Twenty-five simple but excellent exer-

rises are set to interesting verses which state the common vocal truths, and acquaint the pupil with the underlying principles. Herein is shown that all attempts principles. Herein is shown that an attempts or regulate voice-production by "hreath-con-trol," "placement," and the like, are doomed of ailure. What then? Is there no science to the matter at all? Yes. The voice will respond to the desire for musical expression provided interferences are removed. These interferences—differing in number and degree with each pupil—are under the control of the will and are removable by its means. But the book does not pretend that a knowledge of these facts constitutes vocal training. development of car, though sensation also a knowledge of the true nature of voice, for they then can concentrate on musical expression and the removal of interferences, instead of being bewildered by the empirical terminology in too common use in the vocal

to spoke in the first paragraph of an introduction to the literature of song. This is provided by a second group of twenty-five exercises hased upon and incorporating many of the chief musical phrases of as many opera and oratorio arias, and lieder. The pupil thus finds himself at once in the midst of real singing.

of real singing.

A word as to the authors. W. Warren Shaw is a vocal teacher who has produced scores of successful professionals and has developed many amateurs. He has had an exceptional experience, studying in Italy, Germany, and England, singing in church chorus, concert, opera, teaching for more than thirty years, and expounding his principles in two hooks, The Lost Vocal Art and Authentic Voice Production. Mr. Shaw knows music and musical tradition, as well as voice production. His collaborator, George L. Lindsay, Director of Music of the Public Schools of Philadelphia, is well known as a choral con-ductor, composer, pianist, and organist, and has had great success in developing indi-vidual vocal capacity through class instruction. The tone color produced in the famous Philadelphia High School Music Festivals is



derly progression, and careful grading of the material. The book is useful for individual as well as for class instruction. The advance of publication cash price is 40 cents for each volume, postpaid.

Ten Tonal Tales Melodious Studies for the Development of Style in Piano Playing By Harold Locke

There may have been a time when "Young America" cheerfully accepted a book contain-ing a score or more technical studies to be learned as supplementary material to their second grade piano instruction book. Few teachers of today, bowever, would care to

the expense may sometimes be more than cents, cash to accompany the order and the ume at the species of Presser's Manuscript Volume at the order and the ume at the species of Iresser's Manuscript Volume at the order and the ume at the species of Iresser's Manuscript Volume at the order of the ume at the species of Iresser's Manuscript Volume at the order of the ume at the species of Iresser's Manuscript Volume at the order of the order or the third than the order of the order or th

melodious piano pieces covering the above-mentioned technical phases, practically enough supplementary material for the entire second composer has a real gift of spontaneous mel-ody and his fresh harmonies and catchy rhythms will surely appeal to young players. We are now offering teachers an oppor-tunity to order a copy of this hook at the special advance of publication cash price, 25 cents, postpaid.

Rob Roy Peery's Third Position Violin Book

For Class or Private Instruction After the violin student bas completed first instruction book such the the author's nrst mstruction hook, such the the author's First Position Book (Fiddling for Fun), he can take up this work and embark upon a thorough study of the Third Position. First he will take up original studies giv-

ing practice in the fingering of the new posi-tion and the shifting hetween positions. Next comes a group of carefully edited studies in third position entirely—then original studies in which be practices shifting to and from the open string. Then exercises to the string the string to and the studies in which be practiced in the string the string. in half-notes only which provide every pos-sible shift between the four fingers. Finally a group of carefully edited third position

studies in practical sequence.

This thorough treatment of the third posiplays a part. However, in teaching pupils tion will appeal to the practical teacher and, how to make correct tones they are aided as we wish every violin instructor to become acquainted with the work, an opportunity is here presented to order a first-o copy at the special advance of publication cash price, 30 cents, postpaid.

We spoke in the first paragraph of an in- The Second Period at the Piano By Hope Kammerer



This successful Canadian piano teacher, who also has conducted Summer sessions in class instruction at Music in Rochester, is rectemporary authority on piano pedagogy. Her previ-ous work The First Period at the Piano has heen adopted hy many progressive teachers.

Naturally, a demand has been created for work to follow this book and, after carefully testing all materials in her own classes, Miss Kammerer has now produced *The Second Period at the Piano*. The Theodore Presser Co., as United States agents for this new hook, are pleased to announce that copies

new hook, are pleased to announce that copies of it soon will be available. We know that every teacher who has used Miss Kammeer's first book will want a copy of The Second Period at the Plano.

We built-increase or content will send to be a superior will be a superior with the superior will be a superior We believe every teacher will profit by

making the acquaintance of both books.

First Period at the Piano is priced at 75 cents hut, while The Second Period at the Piano is in course of preparation, single copies may he ordered at the special pre-publication price, 35 cents a copy, postpaid. This offer is limited to the United States of America

When Voices Are Changing Chorus Book for Boys

It is quite likely that several hundred school music educators throughout the counschool music educators throughout the country, after reading the announcement of this forthcoming publication, have said to themselves or to others, "At last Pressers's is going to bring out the type of volume I told them was needed because of the scarcity of existing material of that kind." As usual in the making of a Presser publication, no lecision was made to issue the work until there was an assurance that there was available for such a collection a satisfying num-ber of worth while selections which would when saidistional practices material is needed in crossing the hands, playing triplets are of worth while selections which would be repeated notes, game notes, the staceato and legato touch or playing left hand medoles; which would be experienced teacher gives a tuncful and pleasing plano gives containing examples of worth while would repeated motes, game notes, the staceato and legato touch or playing left hand medoles; within the right vocal ranges. The editorial of the experience are unfail and pleasing plano gives containing examples of worth and pleasing plano gives containing examples of worth of the plane of the pl

Piano Studies for the Grown-Up Beginner



Most instruction books for grown-up beginners are designed to maintain the interest of the student by providing pleasing, easy-to-play pieces and short -very shortpreliminary tech-

Grown-Up Beginner's Book by W. M. Felton is prohably the first work which attempts to lay a technical foundation that will enable

lay a technical foundation that win chains the adult or teen-age student to go on to higher things in piano playing. Piano Studies for the Grown-Up Beginner will be a selected group of material, from Czerny, Heller, Burgmüller and other authorties, that may be taken up after the first piano instructor and which will lead the stu-dent to the playing of music of intermediate

It should also prove of great assistance to the player who wishes again to take up piano study after a lapse of years.

While this work is in preparation for publication single copies may he ordered at the special price of 40 cents a copy, postpaid.

Sabbath Day Solos High Voice-Low Voice

Music in album form perbaps means more to the church singer than to others render-ing music before the public. Nothing is more disturbing than to plan a solo for a church service and then, at the last minute, not to he ahle to find the second copy for the organist. Often church singers have lost or misplaced so many copies of their sheet music numbers that in the course of a few years they have hought half a dozen copies of one or more of their favorite selections. The possession of two copies of an album containing a church selection of attractive sacred solos insures always baving the music for solos maires aways baving the music for both the singer and the organist at hand when needed. This new collection is just the type to he of real service to church sing-ers and others who like sacred solos. There will he one volume for high voice giving the numbers in ranges suitable for soprano and tenor, and another volume in the low voice giving them in ranges suitable for alto, baritone, and bass voices. Place your order now for a single copy at the advance of publica-tion cash price of 30 cents each, postpaid. state whether the high or

Sacred Choruses for Men's Voices

Men's quartets and choruses frequently are called upon to sing at religious services— at church, before men's bible classes, in the lodge room, over the radio. Leaders of these groups occasionally complain that books of men's choruses offer little but bymns and gospel songs and that when an anthem or worth-while chorus is desired, single copies must be purchased.

In this new hook will be found a rich ters of the city.

In this new nook will be found a treatepertoire of worthy choruses for men's voices, with and without solo parts. They are selections that any group of men singers can add to the repertoire—sacred anthems by the best contemporary composers and an apartment house built on its site.

arrangers.

There will doubtless be a lively demand for this hook but while it is in preparation for publication single copies may be ordered at the special cash price, 30 cents, postpaid.

Presser's Manuscript Volume

Music students and composers who wish

(Continued on Page 627)

World of Music

(Continued from Page 568)

THREE THOUSAND SINGERS in a chorus, with an orchestra of one hundred, under the direction of David Stanley Smith and Richard Donovan of the Yale School of Music, gave a concert on June 1st, in the Yale Bowl, as a feature of the celebration of the Connecticut Tercentenary, with an audi ence of fifteen thousand.

DR NICHOLAS I. ELSENHEIMER om nent organist, composer and teacher, died on July 12th, while on a visit in Germany. Born and educated in Germany, he came to America in 1890, as teacher of piano and theory in the Cincinnati College of Music. In 1907 he became principal teacher of piano in the Gran-berry Piano School of New York. He had beld organ posts in leading churches of both cities

MRS. WILBUR T. MILLS, long one of the most prominent organists and broadly equipped musicians of Columbus, Ohio, died Dunham, then organist of the First Congregational Church, founded the Central Ohio Chapter of the American Guild of Organists Born at Lancaster, Ohio, and educated at Oberlin, she had lived for forty-five years in Columbus and had been for thirty-one ears organist of the Broad Street Methodist

IGNACE JAN PADEREWSKI, world renowned Polish pianist will give his first radio concert to be broadcast in America, on October 12th, when he will be heard exclusively over an NBC-WJZ network from ten-thirty A. M., to twelve o'clock, noon, Eastern Standard Time. The noted artist will broadcast from the living room of his villa, Riond Bosson, Morges, Switzerland, He will play an all Russian program. It is understood that Paderewski, now in his seventy-fourth year, will give no concerts this year, so that the broadcast on October 12th will offer the only friends in America to hear him.

THE ZURICH THEATER ("opera house" in American usage) celebrated re-cently its centenary with a festival which opened with a performance of "The Magic Flute" of Mozart, the same work which had been given on the dedication night a hun-

ALGIERS heard the "Andrea Chenier" of Giordano for the first time when that work was recently performed under the baton of M. Wertenschlag

WILLEM MENGELBERG, on the celebration of his Golden Jubilee as a conductor, has received the Gold Medal of the Concertgebouw Orchestra of Amsterdam and also has been promoted to the rank of Grand Officer of the Crown of Belgium.

THE NATIONAL OPERA of Berlin rerts that in 1934 it had 403,672 admissions. receipts of over eight million marks are said to have exceeded those of all other thea-

THE HOUSE in which Franz Liszt, some fifty years ago, gave his last concert in Paris, is reported to be about to be demolished and

COMPETITIONS

A FIRST PRIZE of five hundred dollars; ond and third prizes of three hundred dollars each; and fourth, fifth and sixth prizes of one hundred dollars each, all are offered Ginn and Company, for songs suitable school use. Only native or naturalized American musicians may compete; and full information may be had from E. D. Davis, 70 Fifth Avenue, New York City.

THE ELIZABETH SPRAGUE COOL IDGE PRIZE of one thousand dollars is offered, in a competition open to composer. of all nationalities, for a chamber music work for four stringed instruments. Compositions must be submitted before September 30th, 1936; and particulars may be had from the Coolidge Foundation, Library of Congress

THE ETUDE

Singing Melodies

13587 Bridal Chorus, from "Lohen-grin"—Wagner-Greenwald . 21/2
19637 Pride of the Regiment—Cram-A Collection of Piano Solos With Words Boys and girls in the first grade of piano study enjoy playing little pieces, especially pieces with clever rhymes that may he sung either by the young "performer," or another juvenile "artist." Experienced teachers know the value of these "singing melodies" for in-culating a sense of rbythm and in teaching

18009 Play of the Dragonfies—Krentz-ies 1842 Lady of the Gardens—Roberts. 23449 Andantino in D-Fat—Leware. 18428 Fragment from the Unfinished Symphony—Schubert 30633 Album Leaf (Left Hand Only)—57008—30131 Nocturne—MacFadgen 7739 Valse de Concert—Peabody. phrasing.
Some of our hest composers of juvenile piano material have published books of first piano material have published books of first pieces with words. These are extensively used but, naturally, they lack the variety that will be found in a book of "singing melodies" selected from the writings of various composers. This new volume will con-tain a generous number of easy grade piano soles with words and the foremost contemsolos with words and the foremost contem-porary composers of juvenile educational ma-terial will be represented.

During the period in which this book is in

Standard Graded Course of Studies
(Grade 4)—Mathews
Adventures in Pinno Technic—Ketterer...
Evangelistic Pinno Playing—Schuler.... course of preparation copies may be ordered at the special advance of publication cash price, 25 cents, postpaid.

Advance of Publication Offer Withdrawn

Of the sixteen odd "advance of publication offers" that were made in the September is-sue of The Etude Music Magazine, one bas been published and, by the time this ETUDE reaches you, copies of the work will have been placed in the hands of suhscribers. As usual custom, the special advance of publication price is now withdrawn and the book is placed on sale at all music dealers Violin teachers wishing to examine the work may obtain copies "on approval" from the publisher.

Fundamental Technical Studies on a Scientife Bass by D. C. Dounis is a book of exerrises for the young violinist that is sure to VIOLIN, CELLO AND PIANO
Trio Repertoire. Complete..... attract considerable attention in the teaching profession. When the author came to this country his fame as an authority had pre-ceded him and his master elasses in New York and California have created considerable interest in his teaching works. These practical studies are designed to create the feeling of balance between the fingers, independence of the fingers and to dev smoothness of action and evenuess of tone in rossing strings with the bow. Explicit direct OCTAVO-MEN'S VOICES, SACRED 20885 Glory to That New Born King-Work. \$0.12 tions for use of these studies are given. Price, OCTAVO-MEN'S VOICES, SECULAR 35305 Coming Home-Willeby-Spross.....\$0.12

What Are the References?



What is actually before one counts the most, but there are take the time to exus that we like to whoever or whatever serves the time per

If you are planning to change your address, don't forget The ETUDE. The U. S. Post Office will not forward magazines witha decision upon it.
With certain articles of merchandise we like out payment of additional postage. Failure to send us notice of any change in address to know who makes them; with certain animal pets the pedigree interests us; in biring belo, we like to know whether employers be-The music publications in each month's

loss in the mails. Prompt notice (four weeks in advance, wherever possible) will enable us to correct our records and continue servprinting order, hy their very presence there because of a need for more copies to meet sales demands, are bolding forth their references, telling that many active music workers have made satisfactory use of them. In risk and expeuse. Drop us a card if you're going to move, being sure to give BOTH your Old AND New addresses. order to help active music workers keep acquainted with the many hundreds of meri-torious publications which are coming up for stock replenishing all the time, some space is devoted here each month to listing selected group from the past month's pub-ishing orders. Numbers which bave "references" such as these are particularly worth securing for examination.

SHEET MUSIC—PIANO SOLOS
No. Title and Composer Grade
In My Garden—Scott 1
3 Dancing Daisies—Spaulding. 1
7 A Hammock Lullaby — Krog-24425 My First Dancing Lesson-John 1839 Black Beauty March—Rolfe
7612 Picking Flowers—Deffeef
633 Little Sprites (Waltz)—Defeef
2835 Pickaniny Pranks—Rodgers
26163 See High—Kerr
3030 Millary March—Sartorio

OCTOBER, 1935

COMPOSER

SHEET MUSIC-PIANO SOLOS (Continued)

SHEET MUSIC-PIANO, FOUR HANDS 02 Tick-tock, Tick-tock!--Copeland 1 \$0.25

PIANO STUDIES AND TECHNICS

PIANO SOLO COLLECTIONS

PIANO FOUR-HAND COLLECTION Hand Parlor Pieces....

OCTAVO-MIXED VOICES, SECULAR

OCTAVO—WOMEN'S VOICES, SECULAR 0486 Sleepy Hollow Tune (Three-Part)—.... Kountz \$0.12

TEACHING ACCESSORY
Guard's Music Pupils' Lesson Book and Practice Record\$0.15

Going To Move?

will therefore require payment of forwarding postage, delay delivery of your copy and risk

ice to your new address without interrup-

Save yourself unnecessary inconvenience

Spare Time Rewards

Would you like to have, without cost, an attractive, chromium-fuish Bread Tray, a lovely Cheese and Cracker Tray, a set of Book Ends, a Flashlight, Camera Fountain

Book Ends, a Flashight, Camera. Foundain Pen, or your choice of dozens of other useful and valuable articles? These are the re-wards we offer to music lovers making new friends for The ETUDE—the rewards you can

easily and quickly obtain by inviting your musical friends and neighbors to subscribe for The ETUDE. Let us send you complete

details of this profitable spare time fill-in, to-gether with a free copy of our Reward Cata-

Address your request to the Circula-

20484 Sleepy Hollow Tune—Kountz...... 10838 Time of Youth—Donizetti-Forman...

Voices of Praise

OPERETTA
The Marriage of Nannette-Curtis...

VIOLIN AND PIANO COLLECTION
First Folk Songs for Violin—(Watton)
Violin Part
Piano Part

SHEET MUSIC—VOCAL SOLOS
26190 Give Me This Day (High)—Peery..
26239 Dawn and Dusk (High)—Forster..
30013 I Love Life (Low)—Mana-Zucca..
30072 Faith (High)—Chadwick.....

VOCAL COLLECTIONS
Famous Songs (Krehbiel) (Soprano)...
Famous Songs (Krehbiel) (Bass)....
Oratorio Songs (Bass)....

| mond | 2½ 23937 The King's Review—Baines | 2½ 6533 An Autumn Afternoon—Lindsay 2½ 8879 Carmen March—Biset-Mero | 2½ 25011 A Marching Song—Kettere. | 3 18569 Play of the Dragonfles—Krentz-

Each month we propose in the Publisher's Monthly Letter to give mention of a composer who, by reason of the marked favor in schich masic buyers of today hold his compositions. is entitled to designation as a favorite composer of piano music

FELIX BOROWSKI



On March 16, 1872, in Burton. Westonceinad, England, a lauly low came into
this world, the son of a father of diasecondished musician, and of an Ennsecondished musician in 1984 to
devote more of his time to composition
that the composition of the second in 1984 to
devote more of his time to composition of the second in 1984 to
work, composition for animaler instrupiano and violin jessous given to him by
his father. He continued study the Cologre
in father, the continued study with Cologre
to the form of the Actoristic orientally written
conservatory covering violin, plano, theory and
to Composition of the Cologre
and violin in Aderdeen and London, he came to
America in 1857 where he leesane the director of
the department of composition and lecturery on
the department of composition and lecturery or
the department of composition and lecturery and
the department of composition and lecturery and the composition and the lecturery and the lecturery and the composition and the lecturery and the

Compositions of Felix Borowski

22585 5569 4658 4557 15998 5170 4648 4536 5668	o. Title G Adoration Adoration. Concert Edition. Adoration. Concert Edition. Bagatelle Bourlesca Chanson Triste Chant du Soir La Coquette Danse Rustique Episode de Bal	6 .60 4½ .65 4 .40 4½ .50 5 .50 4 .40 4 .40 4 .40 4 .55 5 .55	4176 Mazurka, 5667 Mazurka 4647 Menuet . 6957 Menuetto 6955 Nocturne 15997 Nuit de P 5032 Papillon 5171 Serenata 7812 Spring. 7811 Valse Ba 4659 Valse des	itle No. 2 in C-min Caprice Caprice 'rintemps Printemps rearolle Fleurs	4 5 5 43½ 5 4 4 4 5 6	Price .50 .60 .40 .50 .50 .50 .50 .50 .50
26087	Mascarade	6 .50	4646 Valsette		4	.85
5613	Mazurka. No. 1					
01070	Adoration	PIANO	DUETS		4	\$0.70
18451	Danse Rustique				8	.70
			SOLOS	Compa		
00.077				y F-sl		p .40
20019	Adoration, O Praise the Lord of Heaven.		5252 My True	Love Hath		.50
0.000	Arr. N. Douty F-g An Awakening b-flat-F	\$0.60		art c-g		.50
5875	Raby Mine d-z	.60	5253 Shadowto	wn E-fl	at-F-flat	.50
5876	Longing d-F sharp	.50	9763 The Song 9761 When I	of Tristram b-P	snarp	.50
15119	Love in Spring d-a-flat Love in Spring b-F	.40	My Dea	rest c-sh	arp-g-sharp	.40
5251	Love's Message d-a	.40				
	ANT	THEM FOR	MIXED VOICES			
90743	Adoration. O Praise the Lord	of Heaven				\$0.12
			ND PIANO			
F7.00	A 3	4 \$0.60	5701 Dance Ru	nstiane	3	.60
5700	Cantilene	4 .50	4660 Humoresc	que	4	.50
5702	Cantilene Chanson du Berceau Villanelle	3 .50	5703 Ritournel	le	31/2	.50
4661	Villanelle					.00
		ORC	AN			\$0.50
6901	Adoration				4	.50
CELLO AND PIANO						
12020	Adoration	CELLO A	ND PIANO		4	\$0.60
						_

All Subscribers, Attention!

There is a man working in Canada, throughout Ontario, Quebec and Saskatchewan using the name of Bellamy, Baker or Davies, offering a two year subscription to The ETUDE MUSIC MAGAZINE for \$2.25. This man is a swindler. He uses fake receipts, one printed on yellow paper in the name of the National Circulating Company, the other on blue paper in the name of the Curtis Publishing Company, Philadelphia. If this man approaches you, bave the police hold him. He is wanted for innumerable swindles throughout the Canadian provinces. Crooks are always busy, so beware of the man offering reduced bargain

rates on The ETUDE MUSIC MAGAZINE.

The Secret of Dependability

· The secret of dependability is no secret at all. It is merely a matter of insuring the highest obtainable efficiency in all directions. When you think of buying a car you naturally turn to one of a half dozen or so cars that through the years have "stood up." That is, you know that your friends have had fine experiences with them.

If you could have looked into our files and seen some of the hundreds of thousands of enthusiastic testimonials that have come to us, your estimate of Presser Dependability would be raised. Especially if you happen to be one of those who have sent in a testimonial That's the point-the real test is a trial of Presser Service.

If you have never ordered music by the mail, and if your dealer does not keep an adequate stock, you will have a most gratifying and profitable experience if you send a one penny postal to the Theodore Presser Co. today with just this line, "Please send me full details of your Music-Selling Service," and your full name and address



CONDUCTED BY ELIZABETH A. GEST

Mozart and The Princess

(Playlet)

By Louise Findlay

Staccato-Legato Game By Riva Henry

ONLY a piano and a clock or watch with a second hand are needed for this game. The leader calls the name of a scale in staccato, or legato, as G minor, staccato, or E-flat major, legato, and so on. He then points to one of the players, who must go to the piano and play the scale called for before one half minute has



A mistake puts the player "out" and the one remaining "in" the longest wins.

(It must be decided in advance whether together, one octave or two, depending upon the grade of the players).

Weeds

By C. F. Thompson, Jr.

A WEED is a plant out of place. In the garden or on the farm, a splendid stalk of corn is a weed in a potato field, and a fine potato plant is a weed in a field of corn. In the same way, our musical garden may have "weeds"—false notes, for instance. If we forget to sharp an F in the key of G, we have a weed in our musical garden. That F natural is perfectly good William: That would be fine indeed, in any of half a dozen other places, but in the key of G it just does not belong. It is a potato in the corn field.

Also, the farmer is troubled by other "weeds," though he may not think of them as such. For instance, a plant which grows out of line is certain to cause trouble, and most good farmers tear such a plant up just as ruthlessly as if it were some plant of a different kind. Our musical garden should be kept free of such weeds, too. Suppose a composer has written the repetition of his subject just a little differently, either in harmonization, or even in the melody. He knows what he wants to do and for the player to play one of these passages in the place of the other is to plant "weeds" in the musical

Then there is still another kind of weed which the careful farmer must eliminate. This is the inferior plant, and it is weeded out simply by refusing to save seed from it. By this process the farmer strives to improve his crop from year to year, and he is aided by Nature constantly in this endeavor. The weak plants die, and their kind in time must die also.

Now can we apply this to our musical garden? Most assuredly we can! Who wants to be a weed in the musical garden?

several chairs. Characters:

PRINCESS MARIE ANTOINETTE WILLIAM, Court attendant JOHAN, Court page ATTREY Lady-in-waiting

composer MARIE MOZART, his little sister.

Princess Marie Antoinette is seated at piano playing a few simple pieces, sometimes humming to herself.

times humming to herself,

Enter William, making a low bow before
the Princess: It is lovely to hear the
princess playing on the harpsichord.

WILLIAM: Why not? Who teaches these
princess playing on the harpsichord.

WILLIAM: Why not? Who teaches these
princess playing on the harpsichord.

WILLIAM: Why not? Who teaches these
princess playing on the princess low to the princess low to

I could play.

PRINCESS: William, do you remember that one remaining "in" the longest wins.

(It must be decided in advance whether the scales are to be played hands alone or WILLIAM: I do indeed, Princess, and he was certainly bewitched. He must have worn magic clothes. them.

PRINCESS: Nonsense! You know we gave JOHAN: Lady Audrey may know where

him some of his clothes right from the palace; and do you not remember we even took off his ring and he let us keep it as a souvenir, and it is not a bewitched ring, you know that.

WILLIAM: Well, I do not suppose he can always play as he did that time-it was too wonderful! PRINCESS: You think he could not? Well,

we shall find out. Let us have him come here to the palace this afternoon. (The Princess moves to table or desk, and

writes note.)

Princess: Now William, you go right away and find him and give him this LADY AUDREY: Why, yes, let me see. They

your ladyship know where the Mozarts The Princess would have me bring them here today to play for her.

MOZART AND HIS SISTER PLAYING AT COURT

Johan)

Audrey)

note, and we will have him play for us this afternoon, and he is to bring his sister Marie, with him, (Exit Princess.)

Scene: Interior of room with piano, and (William paces the floor; Johan enters.) JOHAN: What's on your mind? You seem somewhat disturbed. I am sure you have WILLIAM: The Princess is sending me to My first is in TEMPO

find the young Mozart and fetch him But not in NOTE. here to play for her this afternoon. WOLFGANG AMADEUS MOZART, the boy JOHAN: That will be delightful. Why worry about that?

play in different cities and at the courts.

WILLIAM: I hope they are not away on a

trip now, for the Princess bids them

come here to the palace this afternoon.

But where shall I find them? I told

you I did not know where to go for

they live. I have heard her speak of the

Mozarts. I'll see if I can find her. (Exit

I did not hear your ladyship enter.

(Continued on next page)

WILLIAM: I only wish I could!

WILLIAM: But I have no idea where he My third is in BASS lives. I wish I could play as the young But not in TREBLE. Mozart, then the Princess would like me better and I would be asked to play for

My fourth is in CLEF SIGN

My fifth's in STACCATO

My whole is the name of a favorite INSTRUMENT. Answer: Piano,

Kitten Is Given a Recital (For Very Little Juniors) By Marjorie Knox

EVA JONES was practicing. There was WILLIAM: How I do wish I could play. no one at home to hear except her little gray kitten. Eva thought she would pre-(Seats himself at piano and plays a few chords or short pieces. Enter Lady tend to be giving "Fluff" a recital. She lifted Fluff from the floor where he was LADY AUDREY: Good morning William, chasing a ball of blue yarn, and placed him WILLIAM (rising and making low bow): on the bench beside her, and began to tell him about the musical number: she thought LADY AUDREY: No, you were quite abhe would enjoy it much more if she did.

sorbed. So you are turning musical too? "This piece has one flat so it is said to be in the key of F Major. It is written in two-four time, meaning that each measure has two beats and that one quarter note gets one beat. Sit still and listen well, Fluff, and you can hear my right hand play live on a crowded little street in the viltwo notes that sound almost exactly like you do when you say 'Meow.' '

The small furry creature stretched his paws, and blinked his eyes at Eva. She always thought this meant "All right, I'm

Kitten sat perfectly still; his eyes closed.
"Fluff!" Eva looked at him. "You're not even listening. Wake up! Do you see these two letters? D.C. stands for Da Capo, which means to go back to the beginning and play until you come to the word Fine; then the piece is finished. Now, Fluff, in this case, I must go back to the beginning and repeat the first eight measures because that is how it ends."

At last she finished and looked to find the gray kitten curled on the bench beside her fast asleep; his nose snuggled into his fuzzy tail, which made him look like a

"Fluff! You never will be a musician; artists just aren't made by going to sleep on the job." She slipped her hand under his chin and looked straight into his eyes. "I bet, Fluff, that I'll be a great pianist long before you will!"

THE ETUDE



Enigma

By Stella Whitson-Holmes

curtsv.) But not in STAFF.

to the music.

PRINCESS: I wish they would arrive. a solo?

LADY AUDREY: I think I hear horses on (Marie plays, or omits solo.)

PRINCESS: I'm so glad they were at home.

LADY AUDREY (at window): He is enter-

adjust wigs, and so on) (Enter William,

JUNIOR ETUDE-(Continued)

Mozart and the Princess (continued)

WILLIAM: You mean Salzburg?

LADY AUDREY: Salzburg, of course. You you come to the book-stall, then turn to are glad you could come.

Your left and you will find them across Wolfgang: This is a great honor and our the way from the silversmith.

WILLIAM: That seems a bit complicated, but I'll try to find them.

LADY AUDREY: Of course you can find them. When you come to the Carpenters' Guild you can ask your way, for everyone in the village knows them. (Exit William.)

(Lady Audrey seats herself at piano.) Lany Ambrey: I like music too. I believe I will play on the Princess' harpsichord while no one is around. (Plays one or two pieces. Enter Princess.)

PRINCESS: Audrey you play very well. (Plays)

LADY AUDREY: I thank you. (Makes PRINCESS: Lovely!

PRINCESS: I have invited the Mozarts to MARIE: Tunes come to him so easily. I come this afternoon. Do you remember that marvelous little boy?

LADY AUDREY: Indeed I do. I was going to ride the dappled mare this afternoon PRINCESS: We will, but you must play but I would rather stay here and listen

and knit or embroider. Princess goes to window and returns to knitting.)

the driveway.

The little Mozart is already a master composer. People will be playing his compositions long after our courts are forgotten.

ing the palace now.

(Princess and Lady Audrey powder noses, (Mozart makes low bow and kisses her

followed by Wolfgang and Marie Mozart, THE JUNIOR ETUDE will award three before the eighteenth of October.

at the palace concert for the Empress.

Mozarr: I am indeed honored. (Keats 'A Musical Afternoor', Must contain 'When schools or clubs compared with the school or clubs compare just as you did when you came to play

themselves.) you played for me this morning?

the first to hear this except my sister.

OTHERS: How beautiful!

wish I could do it. MOZART: My sister plays very well, Princess. You should hear her.

some more first, (Mozart plays several numbers.) (Princess and Lady Audrey take chairs PRINCESS: Lovely. Now let us have a

duet. (Wolfgang and Marie play.) PRINCESS: And Marie, will you not play

PRINCESS: Thank you both. You have given us a wonderful afternoon and Wolfgang, I predict great things for you. The world may never hear of me and my palaces and courts, but your name will be known and loved everywhere, and I am going to give you one of my rings as

hand. She puts ring on his finger)

CURTAIN

Iunior Etude Contest

pretty prizes each month for the best and Names of prize winners and their congo right past the Carpenters' Guild till PRINCESS (extending her hands): We all neatest original stories or essays, and antiributions will be published in the issue for swers to puzzles.

Any boy or girl under sixteen years of Put your name, age and class on upper parents said to express their appreciation age may compete, whether a subscriber or corner of your paper, and your address on not, and whether belonging to a Junior Club upper right corner. If your contribution PRINCESS: I have been wishing to hear or not. Class A, fourteen to sixteen years takes more than one sheet of paper, do this you play some of your own compositions, of age; Class B, eleven to under fourteen; on each sheet. Class C, under eleven years of age.

All contributions must bear name, age send in the five best papers.

MARIE: Brother, why not play the new one and address of sender written clearly, and Competitors who do not comply with all MOZART: Very well. Princess, you are 1712 Chestnut Street, Philadelphia, Pa., sidered.

January,

Do not use typewriters and do not have

Why I Like Music

(Prize Winner)

must be received at the Junior Etude Office, of the above conditions will not be con-

Why I Like Music (Prize Winner)

(Prize Winner)

I the must because I do not think that I

Divergithin Basson of the must be provided by the provided provided by the provided

TRIANGLE PUZZLE By Stella M. Hadden

Each dotted line is a three-letter word.

1-2, the number of performers in some

1-3, the number of fingers used in piano

1-4, a line connecting tones of the same

Puzzle

compositions.

playing.

positions.

pitch.

Why I Like Music (Prize Winner) "Why do you like muslc?" asked a friend of mine ose day. I could not answer at once, I could not explain, my tosgue was locked. Yet I knew very well that I loved muslc dearly. But I said that I would explain in a

Combined with the control of the con

Honorable Mention for May Essays:

MAY LESSAYS:

Ruth Schwartz, Mary Ellen Hutchings,
Charles Medilin, Lily King, Esther Tudor,
John Marketter, Medilin, Lily King, Esther Tudor,
John Marketter, Medilin, Schma Anders, Vera
Servert, Gertrude Griffin, Schma Anders, Vera
Servert, Gertrude Griffin, Schma Anders, Vera
Son, Marie Mellum, Ernett Couste, J. D.
Hicks, Wille R. Walter, Ola Mae Phifer,
Leelle Ormand, Katheryn Marie Barrow,
Dorothy Johnson, Carroll McCue, Marion
Schmand, Janie O'Brien, Alin Perkins, R.
Klaffeld, Frederick delber, Norman Fenster,
Ruth Chiltr Schken. 2-4, the number of players in many com-THROUGH an oversight there was a mis-

LETTER BOX



DEAR JUNIOR ETUDE : 1 eajoy doing your puzzles and reading the different articles on music. I have been studying music two years and have played in three recitals and am going to play in an-other soog. From your friend, VIRGINIA MABLE HLLING (Age 12), New York.

Dead JUNIOR ETUDE:

1 am going to tell you about our theory
class. In going to tell you about our theory
class in a going to tell you about of the composer and have a musical question for
each letter in his name. When all the anwers are put together they spell the name of
the composer. Then at the end of the month
togode with the most correct answers rethrough with the most correct answers re-

From your friend,
JANET HALL (Age 14).
Pennsylvan

Mozart, becturers, orthers.

And I like to study music, hecause the plane, to those who know how to use it, seems like a fairy key to a magic land. This magic land is close at hand to those who love music, but to those who love music, but to those who do not, it is love music, but to choose
far away.
Studying the piaao is rather mysterious!
—Who knows but that you will be a famous
musician some day!

From your friend,
MARY É. ERDMAN (Age 10).

Pennsylvania.

Music means very much to me and I like to study the piano. Whether you are feeling happy or sad, it can all be expressed in

music.

In studying music one hecomes friends
with the great composers, such as Bach,
Mozart, Beethoven, Schubert, and many

Letter Box List

Letters have also been received from the print in the puzzle in the May issue, hence following, which can not be printed, owing it could not be correctly worked out. to lack of space:

Katherine Premme, Gladys Nagel, Mary Ellen Lynde, Ruth Morehouse, Mynelle Dong-las, Martha Caroline Age, Mary Ruth Camp-hell, Elleen Balkwin, Juanita Chambers, Dana Jean Catherson, Puric Rodriguez, Geraidline Taylor, Pinline Sharpe, Mary Aan McGinnis, Esiher Suder, Patrice Beale.

NOTICE

Please note change of age limits in TUNIOR ETITLE Contests, beginning last month. Read the contest directions carefully.



HINIORS OF ST. MARY OF THE VALLEY, BEAVERTON, OREGON, IN COSTUME PLAYLET

High Lights in Famous Piano Methods trom Czerny, with some from Cramer also. Directions for study are to practice very

(Continued from Page 586)

changed. She preferred a spheroidal or ing freely when they chose. The problems

At this point of the development of the velocity and power, began to occupy these methods, there was some difference of teachers and their students. Steinhausen, opinion as to which were her ideas and a medical doctor who was interested from opinion as to which were ner ideas and a monical doctor who was interested from which were Deppe's. At least, the story the scientist's point of view, and had a THE "HOW" system is thus fully ages that he claimed ideas which she de-strong influence on Bandmann although I launched on the sea of learning. may be, the valuable ideas were passed on, this period of research. handed down to the fortunate recipients.

Variations on Deppe's Method

BUT SOON Steiniger came to a point of still wider divergence from Deppe's theories. The "free fall" no longer satisfied her, because she could not reconcile it with muscular tension. And muscular tension she believed to be necessary. She then evolved the vital tension of all members from fingertip to vertebrae, and the tensation of the mental faculties (as opposed to the inhibition of all power). She herself had previously described Deppe's idea of finger movement as "phlegmatic falling" with "tension in fingertips only."

Steiniger's playing, in its prime, brought her most enthusiastic approbation, and the effect of her tone was described "as if a balloon were underneath it-like an ocean wave and its undertone." Her fortissimos were "magnificent," her pianissimos "the finest and most skilful." Her tone, apparently, must have had an unusual quality.

Frederic Clark Steiniger

A CONSIDERABLE influence on Steini-ger's playing came about through her marriage to Frederick Clark, an American (who added her name to his own). He was highly mystical in some of his theories concerning music. These are not pertinent to the present paper, but they no doubt had an effect on his theories of technic.

Clark had been studying with Ehrlich, who told him that his technic was already adequate. But he was far from being satis fied with his proficiency and was only too conscious of the gulf between ideals and practical execution, both in himself and in others. He got little satisfaction from questioning Deppe, and writes him down as unwilling to answer questions and to analyze the subject of technic verbally. Possibly Deppe preferred to choose his interlocutor; for, with Amy Fay and others of whom there are stray glimpses, Deepe seems to have been geniality itself.

Clark finally formulated his ideal as follows: "Technic is not a foundation but a degree of practical perfection increasing with the development of the conscious adaptation of fundamental essential unity In other words he seems to say that technic is not something to be acquired as a pre paratory subject mcrely. Rather it is to be developed day by day, together with and not apart from the development of the whole being and its relation to music.

Practically, he emphasized Deppe's idea of movement in curves, "circuloid" or 'elliptical," and we find this idea explained and elaborated especially in those pupils of the Deppe system who came under the influence of Steiniger and Clark. He sought the accurate analysis of movement, particularly those movements which he observed in Rubinstein and Liszt. (Kullak said of Liszt, "He 'comes over' difficulties which we first have to 'overcome.' ")

And Other Exponents

pupils of Deppe and also of Steiniger and For material she cites Deppe's use of Clark. They added new theories, discard- five finger exercises and studies selected

considered with reference to tone quality, very exhausting."

Next Month

THE ETUDE for NOVEMBER 1935, Will Include These Features Rich in Practical Interest

......

WHAT ABOUT THE RADIO?

The radio, which is in no small measure responsible for the revival of

the interest in music study, is discussed in an article of keen interest by Wilfred Polletier, conductor of the Metropolitan Opers Company and heard regularly "on the air."

MUSICAL EMBROIDERY AT THE PIANO

The art of playing those delicate frills and decorative figures that con-

tribute such charm to many piano works—say, Chopin's "Berccuse"—is one of the delights of piano study, LeRoy B. Elser's article will be a great help to busy ETUDE readers.

EMMA ABBOTT'S UNUSUAL CAREER

Emma Abbott is outstanding in American operatic history because she was a pioneer protagonist of the idea that Americans could become great operatic artists. Judge Galloway's article has historical interest as well as popular reading interest.

KIRSTEN FLAGSTAD

Like a flash from the blue, Kirsten Flagstad bace a mass from the olde, Russen Fagesau broke upon that firmament of musical stars, the Metropolitan Opera, and the critics in-stantly halled her as the greatest Wagnerian soprano since Lilli Lehmann. This article from her upon "The Wagnerian Singer" is therefore of distinguished interest.

ALBERT SPALDING

The foremost violinist America has produced,

and one of the great virtuosi of the instrument, discusses "How Music Lovers May Become More Truly Musical."

goes that he claimed ideas which she de- strong influence on Bandmann, although clared she had originated. However that he was not a pianist, is also prominent in

of the fingers except to take the keys over There were the believers in the "Con-

then repeat the process; to practice two hours slowly before one hour of fast prac-

And Amy Fay says of her own slow, "natural" hand, instead of the high outer of tension, of more or less participation of careful practice under Deppe's guidance, hand of Deppe. This was a natural consessional dependence of tension, of more or less participation of careful practice under Deppe's guidance, hand of Deppe. This was a natural consessional dependence of tension, of more or less participation of careful practice under Deppe's guidance, and of the property of tension, of more or less participation of careful practice under Deppe's guidance, and of the property of tension, of more or less participation of careful practice under Deppe's guidance, and of the property of tension, of more or less participation of careful practice under Deppe's guidance, and of the property of tension, of more or less participation of careful practice under Deppe's guidance, and of the property of quence of the freedom of shoulder and of finger or no finger; all these possibilities, for the first time. Such concentration is

Branches of the "How" System

But just as the earlier streams of this period of research.

Quotations which seem to have come "What" and the "How"—so the new direct from Deppe, and which possess a "How" stream began almost at once to certain stimulating vividness, are included divide into other streams. There were the in Caland's books. "The hand should be advocates of "Free" movements only, who 11, Who were some important pupils of carried over the keys. Nothing is demanded used as little muscular tension as possible.

KIRSTEN FLAGSTAD

2. What important new way of using the fingers did he teach?

What effect does this finger-movement

have upon tone? 4. What mental attitude did he consider

necessary to good tone-production?

5. What position did he wish the hand and wrist to take in playing scales and ar-

6. What different shapes of the hand did

he describe for scales and for chords?
7. Describe the conditions required in the soviet and clhose

8. What important distinction is there between the finger-playing of Deppe and

9. What new idea with regard to the arm did Steiniger teach? Why?

10. Did Deppe teach technic as a separate preparatory subject or in connection with interpretation?

12. What makes the "How" method of

technic different from the "What"

13. What earlier teacher had an inkling of the free, effortless "fall" of the finger? 14. Who were famous advocates of

"curved" movements? 15. What difference does the ear hear between eurved movements and straight ones? Between tones made with a tense stroke and those made with a free fall combined with weight of the arm

Improving the Thumb Action

By Annette M. Lingelbach

Does your thumb have difficulty in passing over intervals of two and three notes? practice this phrase from No. 78, I. Liebling's "Selected Czerny Studies," through the various major and



This drill is excellent for changing aver age arpeggio playing into significant tonal beauty; for stretching the hand to encompass longer intervals; for providing greater flexibility, and for increasing general speed and developing smoothness in playing any

Music Extension Study Course

(Continued from Page 584)

imitated rhythmically by the right hand n the next two measures. This imitation ntinues throughout the entire first line. which they are carried. . A slight movement is good. Good deeds should be done as little free movement as possible. There by repetition. The pupil who recognizes sliently. The center of gravity of the palm was still the "What" group, depending on the patterns plays with more intention. In the second line a fragment (last half) and is a better sight reader and memorizer

LITTLE DUTCH DANCE a By HELEN L. CRAMM

A little wooden shoe dance in which the accents should be applied a bit ponderously to suggest the clumsiness of the sabots as they tap out the various steps of the dance Play it brightly and with humor. pervade every measure of this little dance.

* * * "Music is the first, the simplest, the most 1. Why did Deppe seek a new method of effective of all instruments of moral in-training the hand? are method of effective of all instruments of moral in-

NEW DITSON PUBLICATIONS

YE OLDE CHRISTMASSE MASOUE

With Carols, Dances, Jousts, and Friscols As Performed in Merrie England in Ye Olden Dayes

> "Then came the merrie Masquers in, And carols roared with hlithesome din."

ONE ACT ONE SCORE

Compiled and Arranged by WILLIAM BAINES

Price, Forty Cents

The best popular English carols, such as DECK THE HALL, BOAR'S HEAD CAROL, WASSAIL SONG, GOOD KING WENCESLAS, THE HOLLY AND THE IVY, COME NOW, YE SHEPHERDS, and others, which may be sung in unison or in parts, together with old dance tunes such as GREEN SLEEVES. COUNTRY CARDENS, and PILLOW-CASE DANCE, make this Masque a particularly jolly and desirable project for schools, choirs, or Church organizations. Straightforward and simple to perform yet such

"A Christmas gamhol oft could cheer The poor man's heart through half the year."

RING UP THE CURTAIN

(Stage Sketches of Popular Music in America) 1840 - 1900

A Musical Revue

GERTRUDE VAN AKIN SMITH

Vocal Score and Dialogue

Complete, \$1.50

STACE GUIDE, with full directions and dance steps, may be had on a rental basis-\$1.00 per month or fraction thereof. This musical revue of the best loved popular music and forms of entertainment of the past is unique among materials for school or society performance. As a change from the usual operetta, it offers opportunity for originality and novelty, and may be performed with almost any number of players.

OLD TUNES FOR NEW HARPISTS Compiled and Arranged by MILDRED DILLING Price, \$1.25

A COLLECTION OF FOLKTUNES PROGRESSIVELY ARRANGED with an

INTRODUCTION TO HARP TECHNIC

DITSON ALBUM OF CLARINET SOLOS (Bb Clarinet)

With Piano Accompaniment (2nd Clarinet, Duet part available) Edited and Arranged by N. CLIFFORD PAGE Price, \$1.00

SECOND CLARINET PART, 40 CENTS EXTRA

Seventeen selections of varied type, arrangements of famous songs and other attractive music. Medium difficulty and all effective for the Clarinet.

DITSON ALBUM OF TROMBONE (OR BARITONE) SOLOS WITH PIANO ACCOMPANIMENT

Edited and Arranged by N. CLIFFORD PAGE

Eighteen numbers, principally arrangements of well known songs, all adapted for the instrument; many heretofore unavailable in

Morrison Orchestral Unisons

DON MORRISON

A system of Relay Solos for training young orchestras Invaluable for exhibitions Interesting, instructive, practical

Planned equally for all instruments Builds intonation and tone quality Illustrates vividly variety in expression

Follows any first-year instrumental class-method

BOOK ONE

3. SWEET CANAAN-Negro Spiritual
4. Unison Technics-Don Morrison 1. PRELUDE, IN G-Arthur Heacox 2. SPANISH FESTIVAL-Harvey Gaul

INSTRUMENTATION

1. Vialia
2. Vialia
3. Vialia
4. Ohes, C. Tener (Melody) Sarophone
5. Vialia
5. Vialia
6. Ohes, C. Tener (Melody) Sarophone
6. Ohes, C. Tener (Melody) Sarophone
7. Vialia
7. Trumpic, Carriert, Seprane and Tener Sarophone
7. Vialia
7. Vi

Instrumental parts, each, 15 cents Piano Accompaniment, 60 cents Full Score, 1.00

Volunteers in the orchestra or class are called on to play different sections, Volunteers in the orcnestra or class are cauca on to play unevent sections, and the four who succeed hest are chosen to play the piece as a Relay Solo. They come forward, hefore the group. The piano starts, and the piece is played in an unbroken sequence, each individual in turn playing his sectiou.

In like manner the sections of the piece may he assigned to different groups of instruments, choosing for each part the kind of instrument that hest portrays its character. This we call a Group Relay. Orchestral Unisons and Relay Solos have been created to awaken in young players realization of variety in expression, and to clarify at the outset the

varied personalities of the orchestral instruments.

These unisons include, from the string hass to the flute, tones sounding through four octaves, and have, for this reason, a rich, chord-like effect when voiced by the full school-orchestra.

The Relay Solo, and the Group Relay, hring into active use the heginnings of musical analysis, and give an understanding of how musical compositions are

DESCRIPTIVE BOOKLET SENT ON REQUEST

ANY OF THE ABOVE LISTED WORKS MAY BE HAD ON APPROVAL FOR EXAMINATION FROM YOUR DEALER OR THE PUBLISHER

OLIVER DITSON COMPANY, INC., 359 Boylston Street, Boston, Mass.

light." Of legato, "There will not be room and power which they desired.

position, beginning the curve,'

use of hands and shoulder," of "the whole arm regarded as a tone-maker, AMONG OTHERS who took up the arm passively guided," and of "fixation of Deppe ideas with enthusiasm, were the shoulder," she has plainly travelled a Elisabeth Caland and Toni Bandmann, long way from Deppe's original theories.

should be always directly over the keys. the choice of material and many repetitions, The binding of the tones should be in the without radical departure from the older than the pupil who greets each phrase as hand itself.... Curves must never exceed principles of movement in the hand. And just so many new notes. the limit of strict necessity. . . . 'A flat pose there were also individual explorers who of the hand sounds flat' (that is, lifeless). sought to find in the use of one or another Every movement must be curved. In thirds group of muscles, as of the forearm or in and sixths the hand must be infinitely some one combination of members, the ease

between them (the tones) for the tiniest . Two highly important factors in study grain of sand." In arpeggios, "the first had appeared and were to become permathree notes are played in the regulation nent-the determining judgment of the ear, ever more discriminating; and the ex- Dutch children are traditionally a healthy But when Caland speaks of "conscious haustive study of all the possibilities of the and happy lot and this atmosphere should

SELF-TEST QUESTIONS ON MISS LEONARD'S ARTICLE

THE COMPOSITIONS OF

- Best Beloved of American Composers -



ENEZIA

(UN GIORNO IN VENEZIA)

A DAY IN VENICE

Four Lyric Tone Poems of Exquisite Charm

ALBA (Dawn)
GONDOLIERI (Gondoliers)

CANZONE AMOROSO (Venetian Love Song) BUONA NOTTE (Good Night)

Published in the Fol-	lowing Arrangements:
Price Piano Solo	Violin and Plano St. St.
(Arranged by Gerrit Smith) The four numbers of this	(Arranged by Mayhew Lake)

had separately in various arrangements:

ALBA (Dawn)	CANZONE AMOROSO
Cat. No. Price 30575 Piano Solo	(Venetian Love Song) Price 30577 Plano Solo .60 30317 Four Hands .50 (Arr. O. Sutro) .60
GONDOLIERI (Gondollers) 30576 Piano Solo	30290 Two Pianos, Four Hands. 1.00 (Arr. O. Sutro) 30394 Violin and Piano60 30398 Cello and Piano60 String Quartet40 35182 Mixed Voices 15
BUONO NOTTE (Good Night) 30578 Piano Solo	35014 Men's Voices

Nevin's Successful Piano Compositions

	Trevitt 3 Ducces	ojui	i tuno compositions	
	PIANO SOLO		Cat. No. 30549 Napoli, Op. 30, No. 3	Pric
Cat. N		Price	The Thrush	.5
30581	Aspiration		PIANO, FOUR HANDS	
30493	ton (At Home) Op. 30,		March of the Pilgrims	.7
	No. 4	.75	PIANO CYCLES	
30372	In Dreamland, Op. 30, No. 2 March of the Pilgrims	.60	En Passant, Op. 30	\$1.5
30372	My Desire (Mon Desir)		Songs Without Words	1.5
	Valse lente	.40	Favorite Nevin songs arranged	
	n' Fontainebleu, Op. 30, No. 1		for piano by Chas. G. Spross. O'er Hill and Dale	1.5
	Nightingsle's Song	.50	Posthumous suite of four pastoral	1.0
	Nightingale Waltz	.60	compositions. Captive Memories	
	(Arr. by Uriel Davis) The Gleam of an Unknown		Song cycle arranged for piano by	1.2
	Gem		Chas. G. Spross.	

C2048	To. F. Memorial Day-Mixed Voices	10.1
35092	My Desire (Mon Desir) -Treble Voices, Three Part	.1:
	my Desire (and Desir) - Frede voices, Time Tate	
C2156	Ein Heldenlied-Men's Voices	.1
35089	Necklace of Love-Treble Voices, Three Part	.1:
C2113	A Song-Mixed Voices	.0
35084	Nightingale's Song-Treble Voices, Three Part	.1
35275	The Woodpecker-Treble Voices, Three Part	- 1



• Although almost thirty-five years have elapsed since Nevin passed away, this inspired compositions live on. Today, one seldom hear a radio program, or attends a concert of lighter works, that does not include at least some of Nevin's music. Truly the works of this genius deserve to be ranked as 'foremost American classics'.

Nevin's Delectable "Mammy" Lullaby



MIGHTY LAK' A ROSE

Text by Frank L. Stanton

Originally feature by Lillian Nordica, this qualit little gen. in which text and melody are so happily blended, has been Included in the repertuoid of many vocal artists and is, even now, probably the many vocal artists and is, even now, probably the form of the many vocal artists and is, even now, probably the form of the many vocal artists and is, even now, probably the form of the many vocal artists and is, even now, probably the form of the many vocal artists and is a second to the form of the many vocal artists and is even now, probably the many vocal artists and is, even now, probably the many vocal artis

Published for:

Cat. N	0.	Price		Pric
30026	High Volce	\$0.50	30095 Violin and Plano	.5
30027	Medium Voice	.50	(Arr. by M. Banner)	
30028	Low Volce	-50	30096 Vlolin and Piano	.5
30264	Vocal Duet, Sop. and		(Arr. by N. Thorpe)	
00204	Alto	.50	Cello and Piano	.3
35054	Treble Voices, Two	100	30453 Cornet and Piano	.6
30004	Part	.12	E flat Saxophone and	
35193	Treble Voices, Three		Piano	.3
00100	Part	.10	34015 Orchestra, Hesitation.	.7
35145	Treble Voices, Four	140	(Arr. F. W. McKee)	
99140	Part	.12	34022 Band, Hesitation	1.5
35094	1816		(Arr. F. W. McKee)	
	Mixed Voices	.10	34021 Band	.7
35062	School Chorus, S.A.B.	.15	(Arr. J. N. Klohr)	
35205	Men's Voices	.10	34050 Orchestration for High	
30029	Piano Solo	.50	Voice	.5
	(Arr. Carlyle Davis)		34031 Orchestration for Low	
30179	Piano Solo, Waltz Hes-		Volce	,5
	itation	.60	(Arr. J. N. Klohr)	

Ethelhert Nevin's Songs

Ethetoett Netut's Songs				
Cat. N	o. Price	Cat. No. Price		
30283	My Desire (Mon De- sir) High Voice \$0.60	Sleeping and Dream- ing, Low Voice60		
30284	My Desire (Mon De- sir) Low Voice	Voice		
30221	Necklace of Love, Low Voice	Silver Moon, Low Voice		
30527	Nightingale's Song,	Sweetest Eyes Were Ever Seen, Medium		
30528	High Voice	Voice		
30262	Low Voice	Voice		
	Voice	VOCAL DUET Nightingale's Song, Sop. and Mezzo		
30263	The Woodpecker, Low Voice	SONG CYCLES Captive Memorles, Bar. Solo		
30469	The Dream Maker Man Low Voice	and Mixed Quartet \$1.25 The Quest. Solo Quartet and		
	An African Love Song Medium Voice	Chorus		
	At Rest, Medium Volce .50	rental basis) The Land of Heart's Desire.		
	Ein Heldenlied, Low Volce	Bar. Solo and Treble Voices Three Part 1.00		
	Ein Liedchen, Low Voice	(Arrangement of "The Quest" by Deems Taylor)		

THE

THEODORE PRESSER CO., Selling Agents 1712 CHESTNUT ST., PHILADELPHIA, PA.